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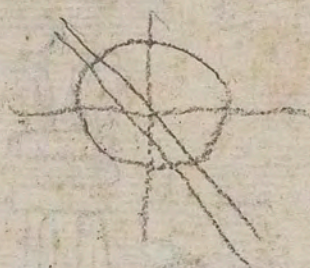
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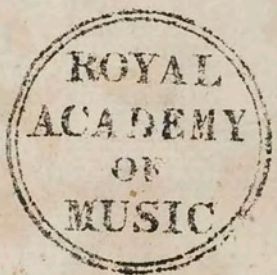
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W.S.









# MUSICA SACRA:

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O R,  
Select ANTHEMS  
IN  
SCORE,

Consisting of 2, 3, 4, 5, 6, 7 and 8 Parts:

*To which is added,*

The **BURIAL-SERVICE**, as it is now occasionally  
perform'd in *Westminster-Abbey*.

Compos'd by Dr. **WILLIAM CROFT**, Organist, Com-  
poser, and Master of the Children of His **MAJESTY'S**  
**Chapel-Royal**, and Organist of St. Peter's Westminster.

V O L. I.

**L O N D O N,**

*Printed for and sold by John Walth, Servant to His Majesty, at the Harp and  
Hautboy in Catherine-street in the Strand; and John and Joseph Hare, at  
the Viol and Flute in Cornhill, near the Royal-Exchange.*





MUSICA SACRA:

Select ANTHEMS

IN

SCHOOL

Consisting of 1, 2, 3, 4, 5, 6, 7 and 8 Parts:

to which is added,

The Burial Service, as it is now occasionally performed in Westminster-Abbey.

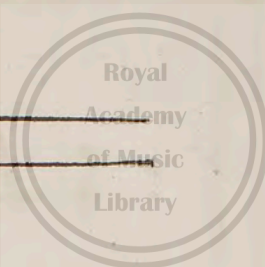
Composed by Dr. WILLIAM CROFT, Organist, Composer, and Master of the Children of His Majesty's Chapel-Royal, and Organist of St. Peter's Westminster.

VOL. I.

LONDON.

Printed for and sold by John Walsh, Servant to His Majesty, at the Harp and Flutey in Catherine-street in the Strand; and John and Joseph Stary, at the Viol and Flute in Cornhill, near the Royal-Exchange.





---

T O T H E

K I N G.

*May it Please Your Majesty,*

**B**EING desirous of discharging in the best Manner I can, the Duties of that Station, which by Your Majesty's Most Gracious Favour is assigned me in Your Chapel-Royal, I have composed the following *Anthems*, which having been Honoured with Your Royal Presence, in the Performance, and being now made Publick, are Most Humbly offered to Your Majesty, as the best Testimony of the Inviolable Loyalty and Gratitude of

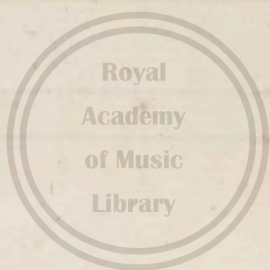
*Your MAJESTY's*

*Most Dutiful Subject,*

*and Servant,*

WILLIAM CROFT.





TO THE

K I N G

May it Please Your Majesty,

BEING desirous of discharging in the best  
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made Publick, are Most Humbly offered to  
Your Majesty, as the best Testimony of the  
Inviolable Loyalty and Gratitude of

Your Majesty's

Most Obedient Subject,

and Servant,

WILLIAM CROFT.





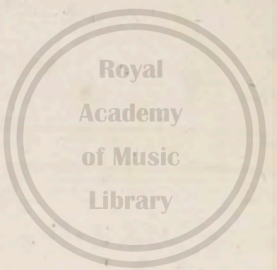
# GEORGE R.

**W**HEREAS Our Trusty and Well-beloved *William Croft*, Doctor of Musick, and Organist to Our Chapels Royal; has humbly represented unto Us, that he hath with great Labour and Expence, composed several Anthems upon divers Occasions, for Voices and Instruments, for the Use of Our said Chapels; in order to be Printed and Published in two Volumes in Folio, and has humbly besought Us to grant him Our Royal Privilege and Licence for the sole Printing and Publishing thereof, for the Term of Fourteen Years; We being willing to give all due Encouragement to this his Undertaking, are graciously pleas'd to condescend to his Request; And We do therefore by these Presents, so far as may be agreeable to the Statute in that Case made and provided, grant unto him the said *William Croft*, his Executors, Administrators, and Assigns, Our Royal Licence for the sole Printing and Publishing the said Anthems for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our Subjects within Our Kingdoms and Dominions to reprint or abridge the same, either in the like, or in any other Volume or Volumes whatsoever; or to import, buy, vend, utter, or distribute any Copies thereof reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said *William Croft*, his Heirs, Executors, and Assigns, under their Hands and Seals first had and obtained, as they will answer the contrary at their Perils; whereof the Commissioners and other Officers of Our Customs, the Master, Warden, and Company of Stationers, are to take Notice, that due Obedience may be rendred to Our Pleasure herein declared. *Given at Our Court at St. James's, the 30th Day of October, 1724. In the Eleventh Year of Our Reign.*

*By His Majesty's Command,*

Holles Newcastle.





Ch



# T H E P R E F A C E.

**T**HIS being the first Essay of publishing *Church-Musick* in *England*, after the Manner of Printing, wherein this Performance is done, it may not be improper to take Notice of some of the Advantages that may accrue to the *Science* in General from this Method of Publishing the same, as also the Benefit and Ease that *Performers* in this Way may receive, in Order to their Improvement in *Musick*, by having it laid before them in a complete and correct *Score*; But before I proceed to state that Matter in its due Light, it may be observed, That it is not for Want of excellent Compositions in *Church-Musick*, that We have as yet seen so few Instances of their being made Publick in this Way (namely in *Score*): But for Want of the Art of regularly placing and ranging the *Notes*, a Nicety which the old Way of Printing would not admit of. The old *Musick* (especially That which consisted of divers *Parts*, as three *Parts*, or more) was printed in, and performed from *single Parts*, allotted to each *Performer* by Himself: In which Way of Printing them, their Performances were liable to great Uncertainty; and besides, (for Want of Marking out their *Musick* properly by *Bars*,) great Mistakes were committed, both in their written and printed Copies, which not being easily reconciled for Want of a *Score*, some excellent Compositions have been rendred useless, and thereby the Names and Works of great Authors in the *Musical* Way, have, to their Own, and the publick Detriment, been buried in eternal Oblivion.

Indeed, it must be own'd, that Mr. *Purcel's* *Te Deum* and *Jubilate* were printed in *Score*, but in a Manner quite different from that of the following Performance, by which Means the Faults and Omissions which were at the first committed, are continued through the whole Impression, some of which are so gross as not to be amended, but by some skilful Hand, by Reason whereof that Copy is of little Use to any Person not sufficiently skill'd to rectify the Mistakes therein.

As to what concerns the frequent Transcribing *Church-Musick*, (the only Way hitherto made use of in *Choirs*, to continue the same); 'tis observable, that at this Day it is very difficult to find in the Cathedrals, any one Antient valuable Piece of *Musick*, that does not abound with Faults and Imperfections; The unavoidable Effect of their falling into the Hands of careless and unskilful *Transcribers*; which is an Injury much to be regretted by all who have any Concern or Value for those great Authors, or their Works.

From this short View therefore of the Mischiefs of erroneous Printing and injudicious Transcribing of *Church-Musick*, and the Inconveniences arising



sing from the Manner of Writing and Printing it in separate *Parts* and not in *Score*; it must necessarily follow, That this new Way of conveying the same to Posterity, by Printing it in a complete *Score*, will greatly tend to the Improvement and Advantage of *Musick* in general; which Art of Printing, by the indefatigable Industry of our present Undertaker, is brought to much greater Perfection in *England*, than in any other Part of *Europe*; the manifold Advantages whereof may best be known, and will be most effectually explained by the Use and Practice of it. But for the sake of some to whom this may not appear so obvious, I shall take Leave in this Place to mention a few Instances.

1. A moderate Artist may correct small Errors where there is a *Score* to direct him in the first Instance; but where *Musick* is given in separate *Parts*, in that Case, if Faults be committed therein, the whole must be transcribed in *Score*, in order to enable one to amend those Faults, and even then it will require the Judgment of a skilful Artist to find them out.

2. As to Performers, every one that is but indifferently skill'd in the Art of *Singing*, knows of what improving Advantage it is, at one View to see the Disposition of the *Parts*, and how they depend one upon another, to observe the Beauty of the Composure, and to know upon the slightest View the exact Point where every *Part* takes Place, either in observing the *Pauses* or *Rests*, or filling up the vacant Spaces, by joining properly in the Harmony; and 'tis very obvious, that this Method of publishing *Musick* cannot but be most acceptable to the Judicious and Skilful, it being the only Way whereby They can be capable at one View to find out the Beauties, or discover the Imperfections of any *Piece*, which cannot in any wise be effected, if the *Parts* be kept separate.

When the Benefit and Advantage of this Way of Printing *Church-Musick*, shall, by Use and Practice, be better known and understood, some able Hand may be induced to procure and publish correct Copies in *Score*, of all that is valuable in the *Church-Way*; this it is conceived may be done with no great Expence, if the Cathedral Bodies would give Encouragement to it, by furnishing their *Choirs* with one Copy for every *Performer* of their respective Churches; or, if that be thought too much, one Book to a *Part* for each Side of the *Choir*, and so be supplied with them from Time to Time, as there shall be Occasion; This would probably be Encouragement to the Undertaker of this Work to engage in such a laudable Performance as the Preservation of *Church-Musick*, which Affair might be so well contrived and conducted, as that the *Choral* Bodies might be supplied with them in this correct and perfect State, at a much cheaper Rate than is now paid for imperfect and erroneous Copies.

What was the State of *Church-Musick* before the Reformation, does not appear from any Memorials or Entries thereof, in Books remaining in any of our *Cathedral* Churches: The immortal Mr. *Thomas Tallys*, (who was Organist to the Court in the Reigns of King *Henry VIII.* King *Edward VI.* Queen *Mary* and Queen *Elizabeth*) was the first that ever composed a *Cathedral-Service* in the *English Tongue*, from which excellent Work, justly esteemed at this very Day, We may conclude, that the Art of *Musick* was not Young in this Kingdom in his Days; We may therefore lament the Spoil and Havock that was made at the Reformation, as of Books of all other Kinds, so more especially of *Church-Musick*, which being composed to Words in an unknown Tongue, we may reasonably imagine, suffer'd



## The P R E F A C E.

fer'd more than ordinary Violence, from the Rage of those *Times*, when every Thing that had the Appearance of Learning and Ingenuity was treated with Contempt, and indiscriminately destroyed, as being supposed to be tainted with *Popery* and *Superstition*; by Means whereof the Art of *Musick*, especially of *Church-Musick*, was brought so low, That were it not for a very few industrious Artists that apply'd themselves to the composing *Musick* to *English* Words, in the Way of *Services* and *Anthems*, for the Use of *Churches*, (at the Beginning of the Reformation,) The Solemnity, Gravity, and Excellency of *Style*, peculiarly proper to *Church-Musick*, had been utterly lost: But so it happened, That what was by Mr. *Tallys* so happily begun, was with great Success carried on, by other great Masters, his Contemporaries and Successors, every Age having since produc'd one or more Persons famous in their Generation for reviving the Credit of that useful *Art*, who by their excellent Performances from Time to Time, have been able to lay a sure Foundation for the perpetual Improvement thereof.

It is observable, That many of those valuable *Works* have suffered no other Injury from the Distance of the Time wherein they were composed, to the present Age, besides what they may have received from *ill Performers*, and from careless and *unskilful Transcribers*; nor has their real Worth and Value been eclipsed by any superior Excellency that has appeared in the *Works* of others, who have exhibited their Labours to the World in the more modern Times: But for Justness and Exactness in the Composure, according to the most strict and nicest Rules of *Harmony*, and for their Sublimity and Elegancy of *Style*, as they have hitherto been most justly esteemed and admired, so 'tis very proper that such Measures should be taken as may preserve *Entire* those worthy *Monuments*, not only in Consideration of their having been serviceable in *Divine Offices* in the several Ages through which they have pass'd, but as they likewise have been, and to future Ages may continue to be the Means of conveying great Light and Instruction to all succeeding Students in that noble and useful *Science*; By encouraging therefore the Publication of them in *This Method*, the *World* will in some Measure recompense the Labours of the worthy Authors by doing Justice to their Memories, and reap the Benefit thereof in the Satisfaction every one may receive in being possess'd of such valuable *Pieces*, published in the most correct Manner, at a very reasonable Expence, the only Way of making them truly useful and acceptable to latest Posterity.

Having spent most of the Time I could well spare from my other necessary Attendances and Avocations, in These Kind of Studies, and my Compositions having been received in the Performance with more Favour than I thought I had Reason to expect, I was easily prevailed upon to make them Publick, that other *Choirs*, besides those for which they were principally compos'd, might be furnish'd with them at easy Rates, in this correct and complete Manner.

At the End of this Volume is printed an *Entire Burial-Service*, which it is hoped will not be unacceptable, there being scarce any Thing of that Kind that is correct in any *Cathedral* in *England*; for Want whereof great Confusion and Perplexity in that Kind of Performance generally ensues, to the great Detriment and Disadvantage of those solemn *Rites*. In that *Service* there is one *Verse* composed by my Predecessor, the Famous Mr. *Henry Purcell*, to which, in Justice to his Memory, his Name is applied; the Reason why I did not compose that *Verse* a-new, (so as to render the whole

*Service*



*Service* entirely of my own Composition,) is obvious to every Artist; in the rest of That *Service* composed by me, I have endeavoured, as near as possibly I could, to imitate that great *Master* and celebrated *Composer*, whose Name will for ever stand high in the Rank of Those, who have laboured to improve the *English Style*, in his so happily adapting his Compositions to *English Words* in that elegant and judicious Manner, as was unknown to many of his Predecessors; but in this Respect both *His* and *My* worthy and honoured *Master*, *Dr. Blow*, was known likewise to excel.

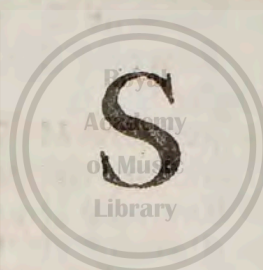
I must acknowledge the great Advantages the several *Anthems* here published have received from the great Skill and fine Voices with which they have been performed, Mr. *Elford's* Name upon this Occasion must not be forgotten, who was a bright Example of this Kind, excelling all (as far as is known) that ever went before him, and fit to be imitated by all that come after him, he being in a peculiar Manner eminent for his giving such a due Energy and proper Emphasis to the *Words* of his *Musick*, as rendred it serviceable to the great End of its Institution, which loses much of its Force and Beauty, when by the Unskilfulness of either the Composer or Performer, the *Words* are rendred obscure and unintelligible, which Excellency of giving the *Words* their due Force (so conspicuous in all Mr. *Elford's* Performances) though it is one of the greatest Beauties and Ornaments of *vocal Musick*, (I am sorry to say) is not generally so well attended to, as it ought to be; though with great Truth and Justice it must be owned, that the present Age is not unfruitful of Persons deserving *Well* in this Respect, from whose excellent Performances the brightest *Musick* receives additional Spirit and Beauty, and even the Worst appears with Advantage.

In all the following Compositions I have endeavoured to keep in my View the Solemnity and Gravity of what may properly be called the *Church-Style* (so visible in the Works of my Predecessors) as it stands distinguish'd from all those light Compositions which are used in Places more proper for such Performances; whether I have in any Degree discharged my self as I ought to do on this *Head*, must be left to the Judgment of others.

W. C.



# N A M E O F T H E S U B S C R I B E R S T O T H I S W O R K.



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 The College of *Winchester*  
 Mr. *John Webber*, Organist of *Boston* in *Lincolnshire*  
 The Cathedral Church of *Winchester*

## Y.

Mr. *Anthony Young*, Organist of *St. Clement's Danes*.



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<sup>P</sup> <i>Praise the Lord O my Soul</i>	3 voi.	102
<sup>R</sup> <i>Rejoyce in the Lord. for Voices &amp; Instruments</i>		143
<sup>S</sup> <i>Sing unto God O ye Kingdoms</i>	Solo	1
<i>Sing unto the Lord &amp; praise his name</i>	3 voi.	18
<sup>T</sup> <i>The Lord is my strength</i>	4 voi.	67
<sup>W</sup> <i>We will rejoyce in thy salvation</i>	4 voi.	31
<i>We wait for thy loveing kindness</i>	3 voi.	87

*N.B. The following divine Works may be had where these are sold*

*Harmonia Sacra*

*Divine Harmony 2 Vol.*

*The divine Companion*

*Lyra davidica divine Songs*



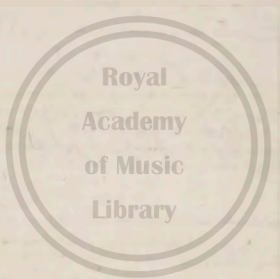
*D<sup>r</sup> Blows Psalms*

*M<sup>r</sup> Purcells Psalms*

*M<sup>r</sup> Bishops Psalms*

*M<sup>r</sup> Church's new Psalmody*







Anthem Psalm the 68<sup>th</sup> Vers 32.

I

Royal Library

Organ Loud 76 76 43 9 6 43 Sing Si...ng unto God Soft Loud

76 5 9 6 43 Sing Si...ng unto God O ye Kingdoms ye Kingdoms Soft

of the Earth Loud 7 5 Soft Loud 7 6 Soft Loud

O Sing Prai...ses Soft 7 6 7 8 ses unto the

Lord Loud 6 3 7 5 O Sing Prai...ses Loud 7 5 O Sing Prai...ses Soft Loud

O Sing Prai...ses Soft 7 5 6 7 ses unto the

Lord. Loud 6 5 43



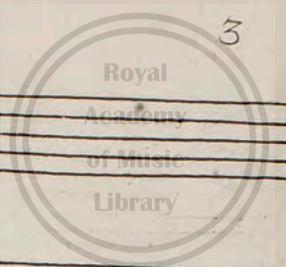
*Psalms the 68.<sup>th</sup>*

*Sing unto God, Sing unto God O ye Kingdoms of the Earth, Sing, Sing unto God, Sing unto God O ye Kingdoms of the Earth, O Sing Praises, O Sing Praises, O Sing Praises unto the Lord, O Sing Praises, Sing Praises unto the Lord, Sing Praises, Sing Praises unto the Lord.*



Psalm the 68.<sup>th</sup>

3



ses, Sing Prai... ses un... to the Lord.

Prai... ses un... to the Lord.

Vers

ses Sing Prai... ses Sing Praises un... to the Lord. Loud Organ left hand

Praises Sing Prai... ses un... to the Lord.

Who sitteth in the Heav'ns

2<sup>d</sup> Diapason left hand

ver all, who sitteth in the Heav'ns, o... ver

Loud Organ

Who sitteth in the Heav'ns, o... ver

soft

all, who sitteth in the Heav'ns, o... ver all,

Lo He doth send out his Voice, Lo He doth



Palm the 68<sup>th</sup>

send out his Voice, yea and that a Migh-

76 43 Loud 6 7 4\* 6 2 76 Soft

ty Voice, Lo he doth send out his Voice,

76 6 Loud

Yea and that a Migh-

43 Soft 43 4 8

ty, Migh-ty Voice, yea and that a

43 6 76 76 43 6

Migh-ty Voice, Lo he doth

#3 4\* # 6

send out his Voi- ce, yea and that a Migh-

43# 4 8 43 76

ty, Mighty Voice

76 76 43 4 4\*

Loud

Slow

Ascribe ye the Pow'r to God over Israel, a-

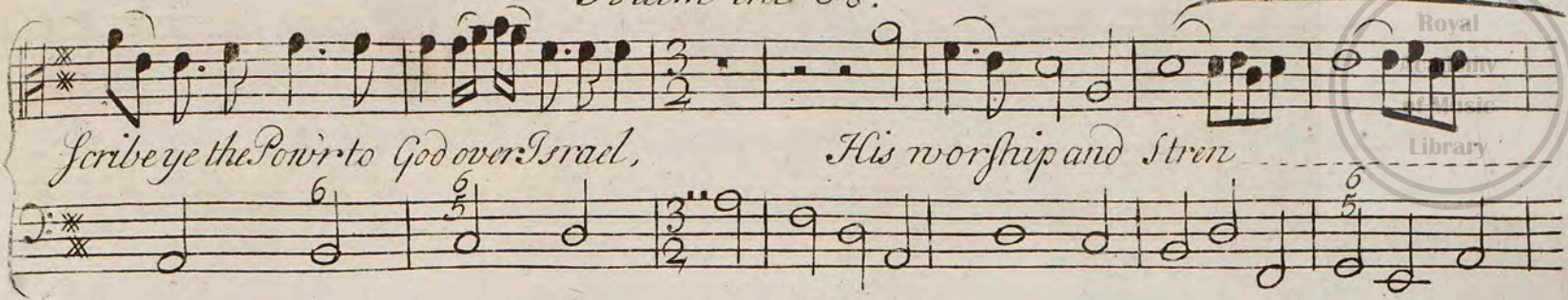
76



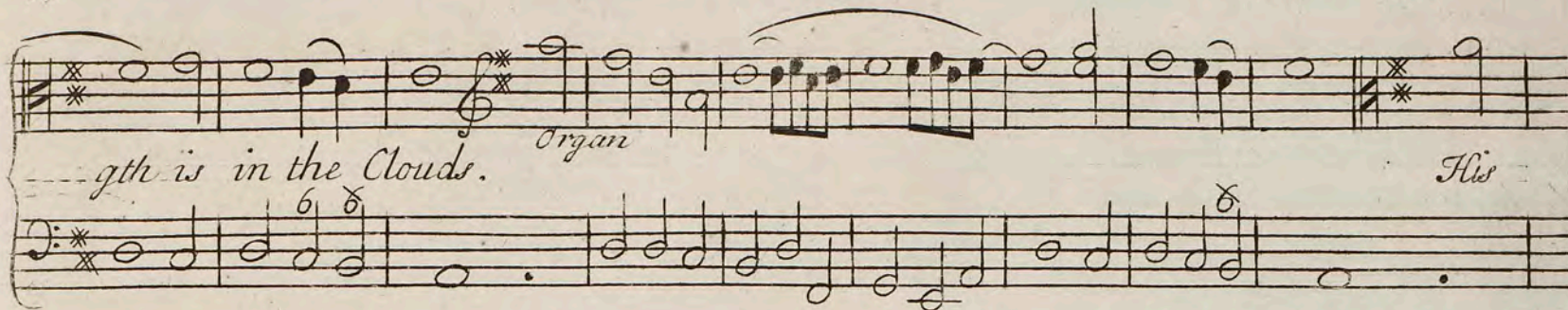
Psalms the 68<sup>th</sup>

5

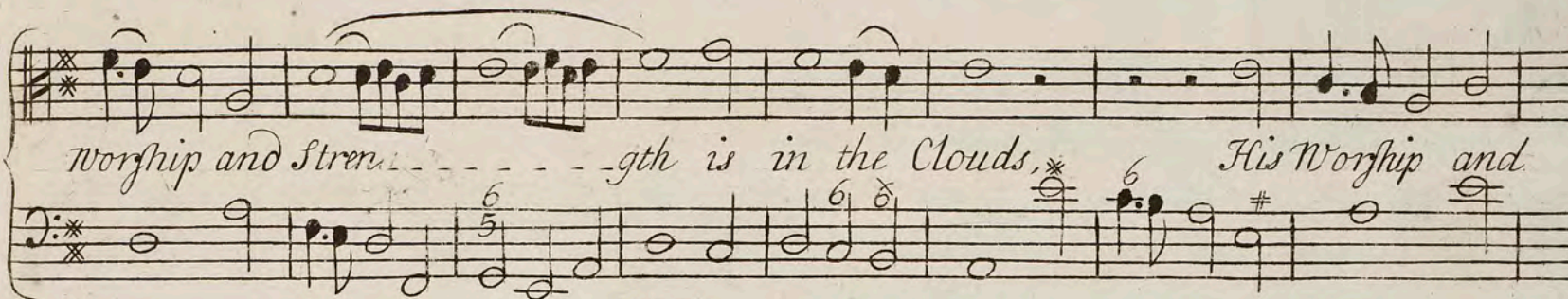
*Scribe ye the Power to God over Israel, His worship and Stren*



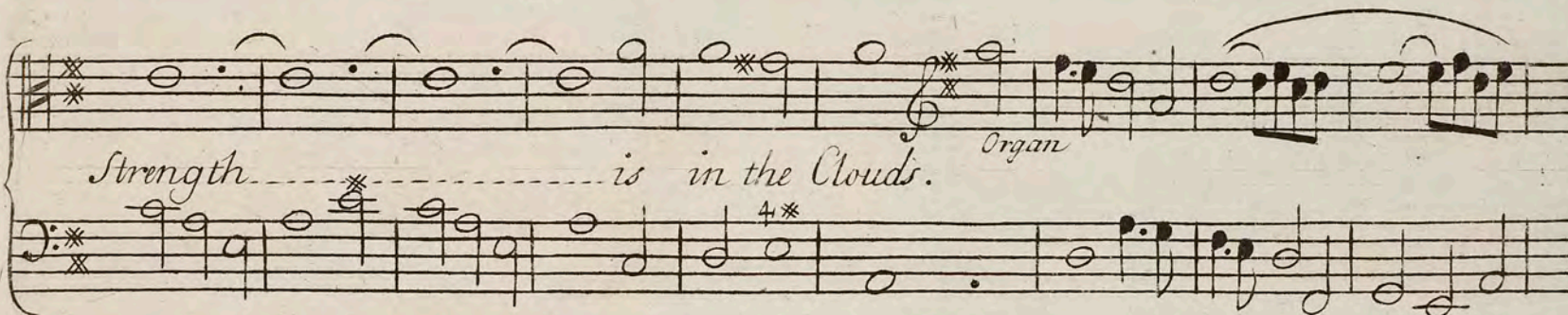
*gth is in the Clouds. Organ His*



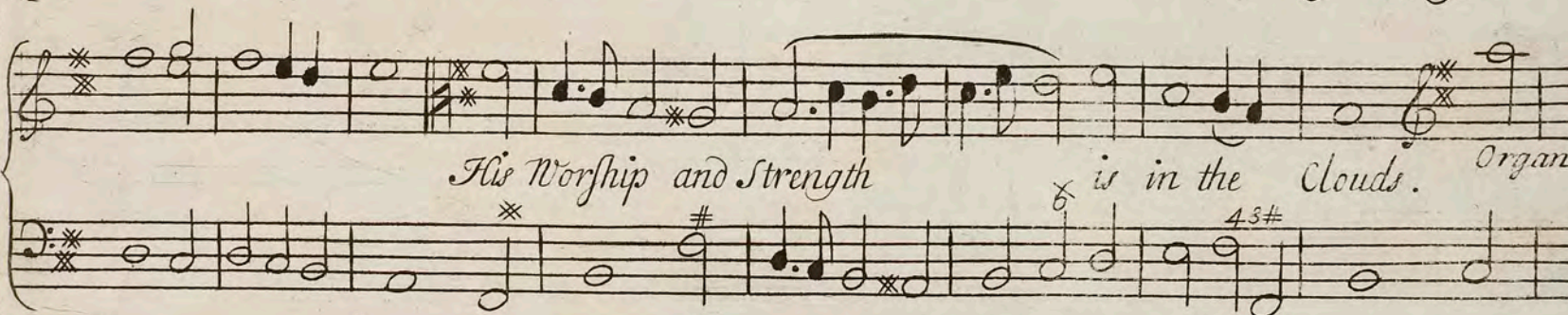
*Worship and Stren gth is in the Clouds, His Worship and*



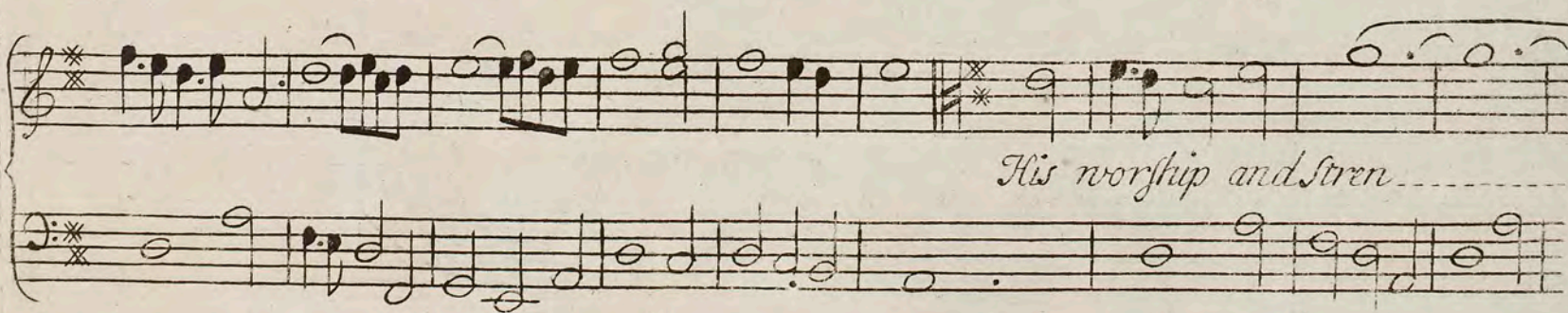
*Strength is in the Clouds. Organ*



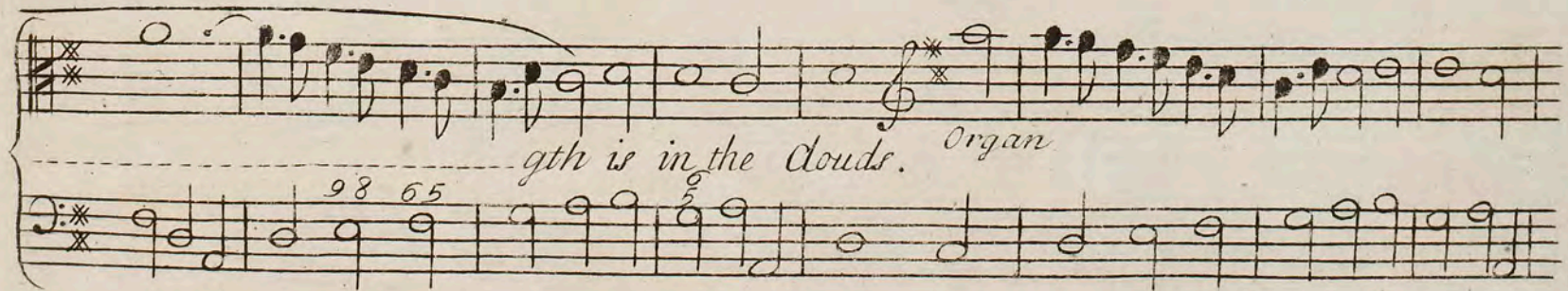
*His Worship and Strength is in the Clouds. Organ*



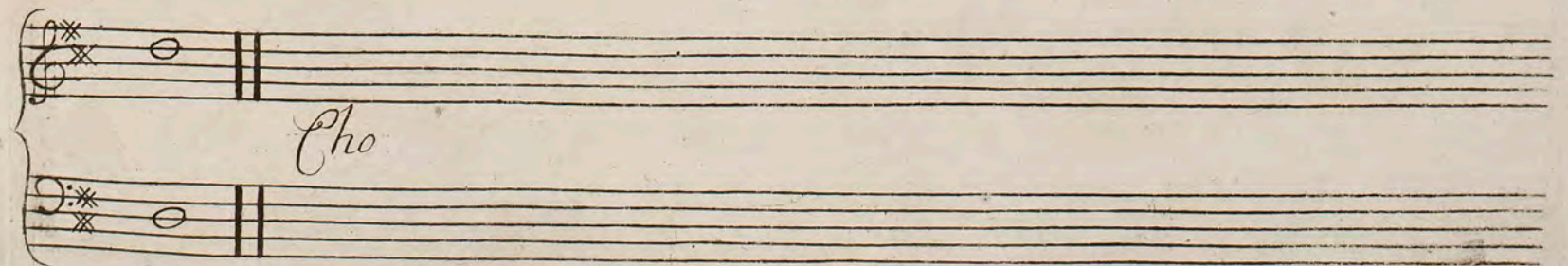
*His worship and Stren*



*gth is in the Clouds. Organ*



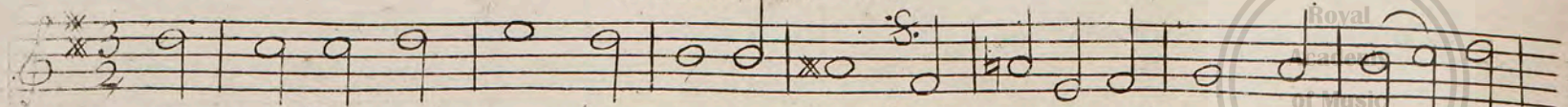
*Cho*



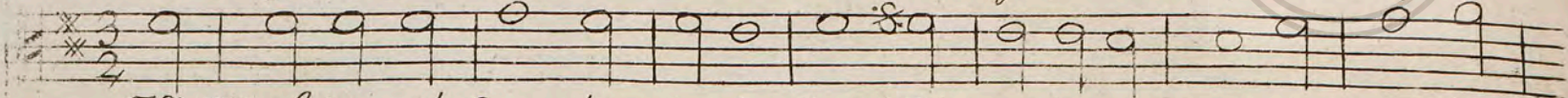


Chorus

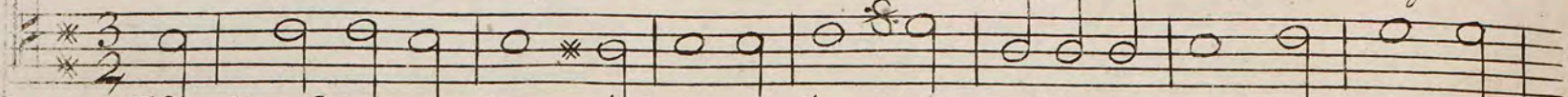
Psalm the 68<sup>th</sup>



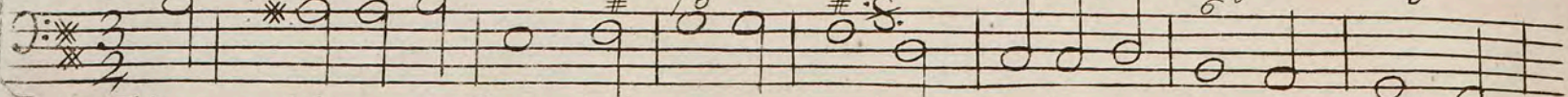
His Worship and Strength is in the Clouds, His Worship and Strength & Strength is



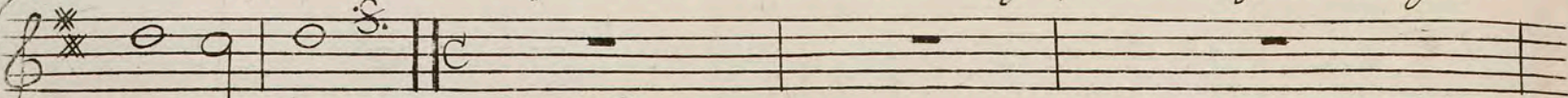
His Worship and Strength is in the Clouds, His Worship and Strength & Strength is



His Worship and Strength is in the Clouds, His Worship and Strength & Strength is



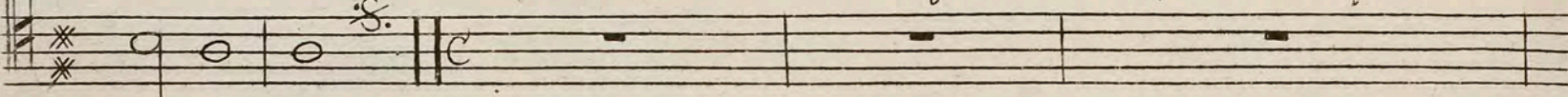
His Worship and Strength is in the Clouds, His Worship and Strength & Strength is



in the Clouds. Vers. Slow



in the Clouds. O God, O God, Wonderfull, Wonderfull art



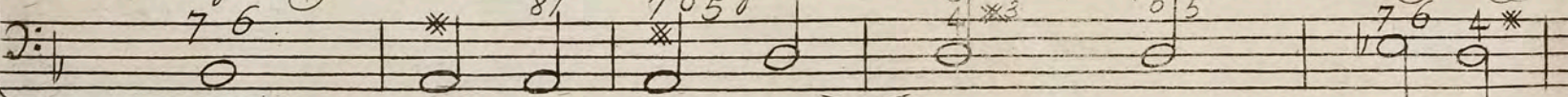
in the Clouds.



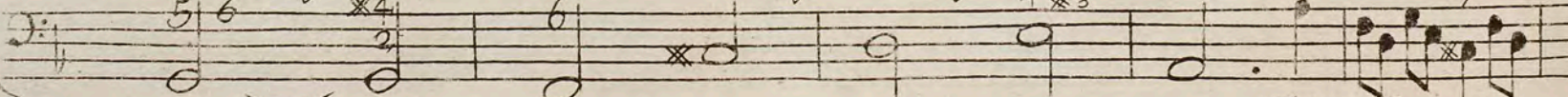
in the Clouds.



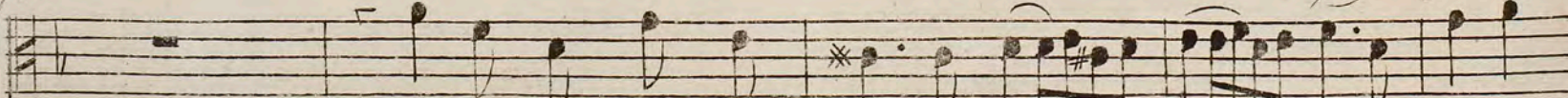
thou in thy Holy Places, O, O God, Wonderfull, Wonderfull art thou in thy Holy



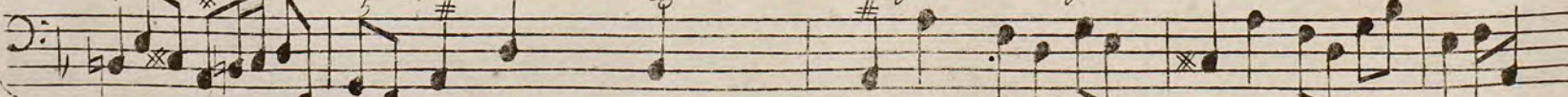
Places, in the God of Israel, in the God the God of Israel, *Faster*



2 Diapasons great Organ

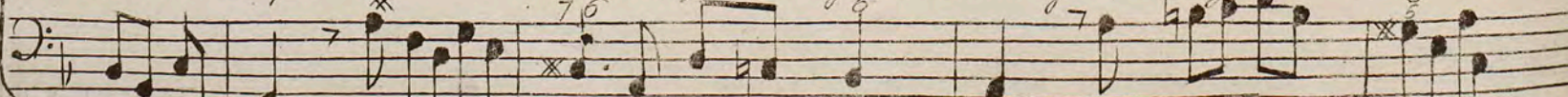


He will give Strength & Pow'r give Strength & Pow'r in



to his People

He will give Strength & Pow'r give Strength & Pow'r in





*Psalms the 68.<sup>th</sup>*

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7

to his People.

He will give strength & Pow'r He will give strength He

will give Strength & Pow'r un to his People, He will give Strength He will give

Strength & Pow'r unto his People.

*Chorus. Slow*

*Faster*

Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed

Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed

Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed

Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed

Blessed, Blessed, Blessed be God. Blessed, Blessed, Blessed be God. Blessed

be God.

Blessed be God. A

men. A

be God.

Blessed be God A

men A.

be God. Blessed be God. A

men. A

men

be God.

43#

#

be God.

Bles-

A



men, A men, A

men, A men, Blessed

A men

sed be God. A men, A men, Blessed

men, A men, Blessed be God.

men, A men, A

be God. A men, A

A men, A

be God. A men, A

A men, A

men, Blessed be God. A men, Blessed

men, Blessed be God. A men,

men, Blessed be God. A men,

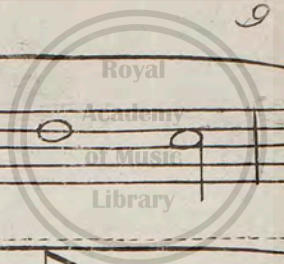
men, Blessed be God. Blessed be God. A

men, A men, Blessed be God. Blessed



Psalms the 68<sup>th</sup>

9



be God. A. men. A.

A. men. A.

A. men. A.

men. A. men. A.

76 # 87 4 7 98 6# 76 # 4 # 6 5 5 4 3

be God. A. men. A.

men, A. men.

men, A. men, A. men.

men, A. men, A. men.

men, A. men, A. men.

men, A. men, A. men.

men, A. men, A. men.

men, A. men, A. men.



Lord, what Love have I un. to thy Law, what Love have

Grave Lord, what Love have I

I unto thy Law, all the Day long all the Day long is my Study

unto thy Law, all the Day long all the Day long is my Study my Study

565

in it; Lord, what Love have I what Love have I unto thy Law, all the Day

in it; Lord, what Love have I unto thy Law, all

876 65 7 6 4 6 5 4 6 5

long, all the Day long is my Study in it; all, all the Day long,

the Day the Day long is my Study in it; all, all the Day

6 5 4 4 3 6 6 6 6 6

all the Day, the Day long is my Study in it; all, all the Day

long, all the Day the Day long is my Study in it; all, all the Day long,

6 5 7 5 4 6 6 6 6 6



long, all the Day, the Day long is my Study in it. Organ

all the Day, the Day long is my Study in it.

75 # 43#

Chorus

Lord, what Love have I unto thy Law; all the Day

Lord, what Love have I unto thy Law;

Lord, what Love have I unto thy Law; all

Lord, what Love have I unto thy Law; Organ

long, the Day long is my Study, my Study in it; all the Day

all the Day long is my Study in it all

the Day long, the Day long is my Study in it; all the Day

all the Day long is my Study, my Study in it; all the Day

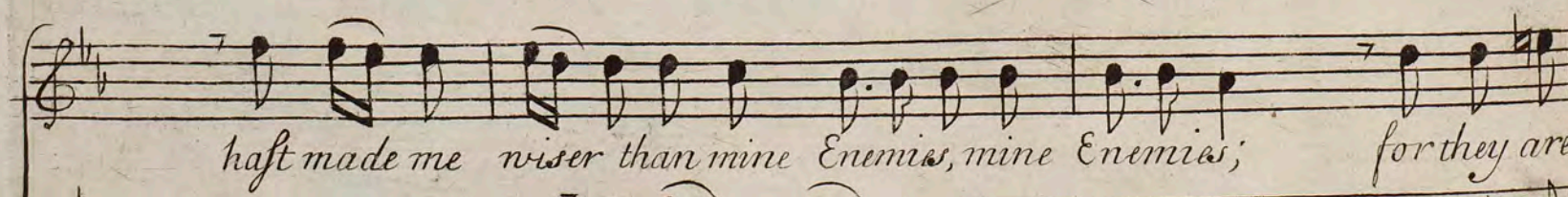
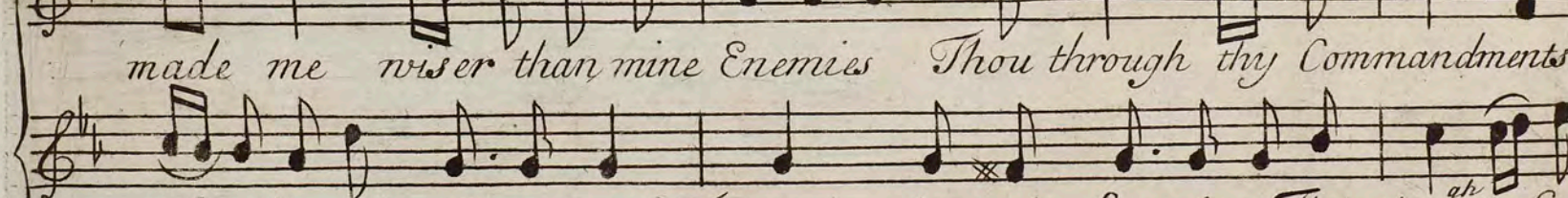
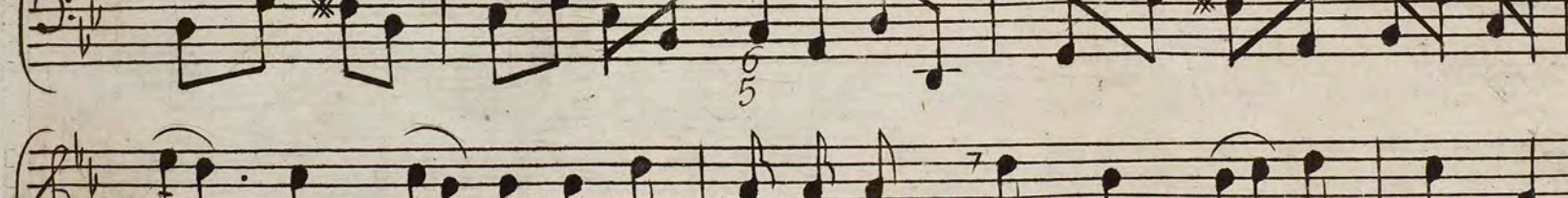
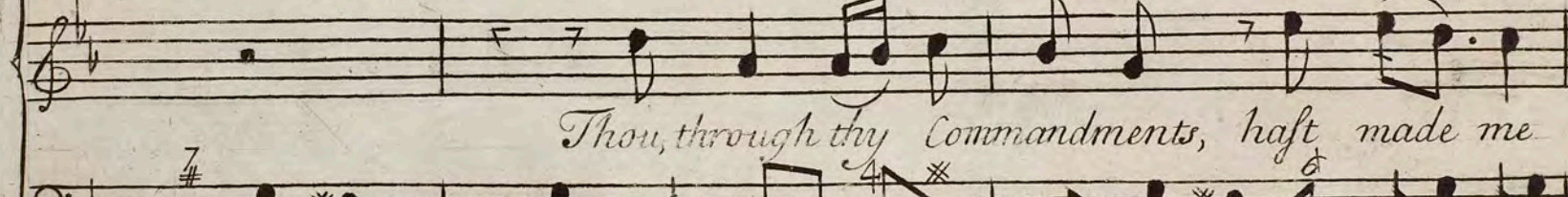
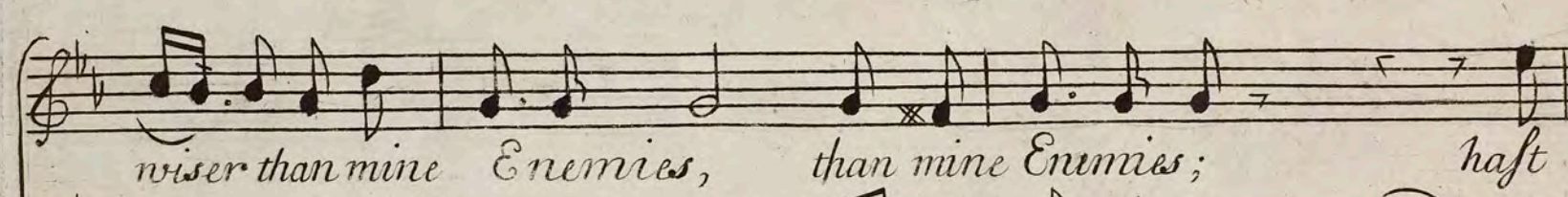
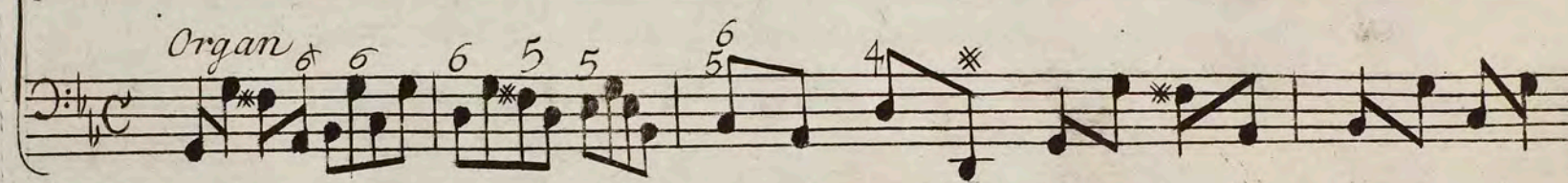
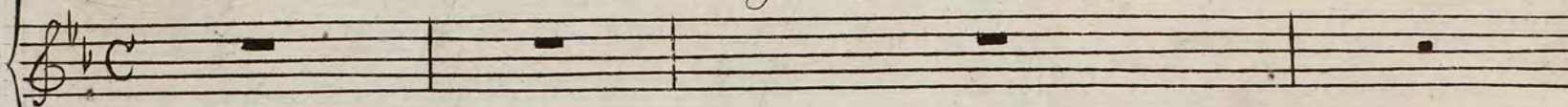
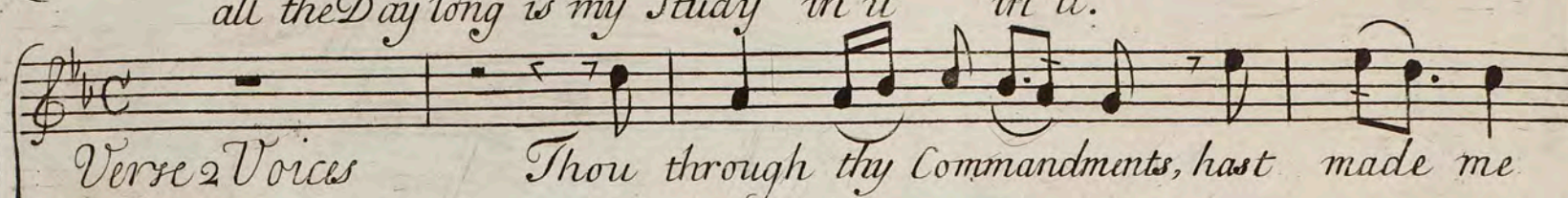
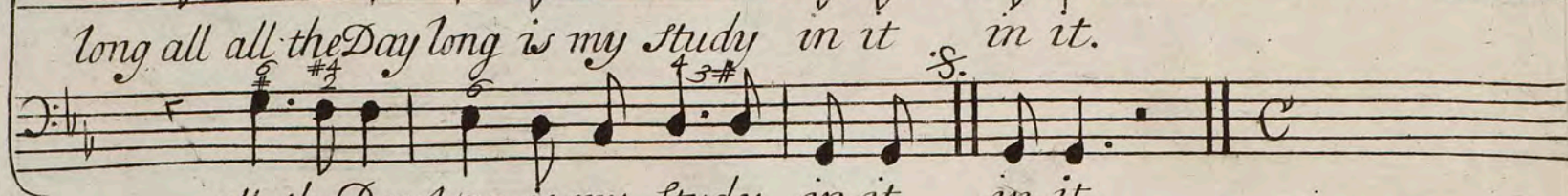
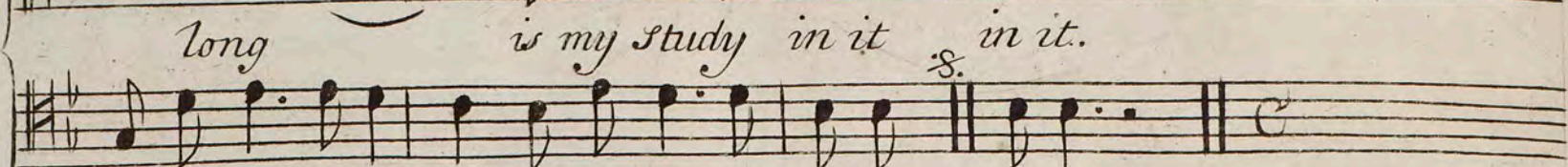
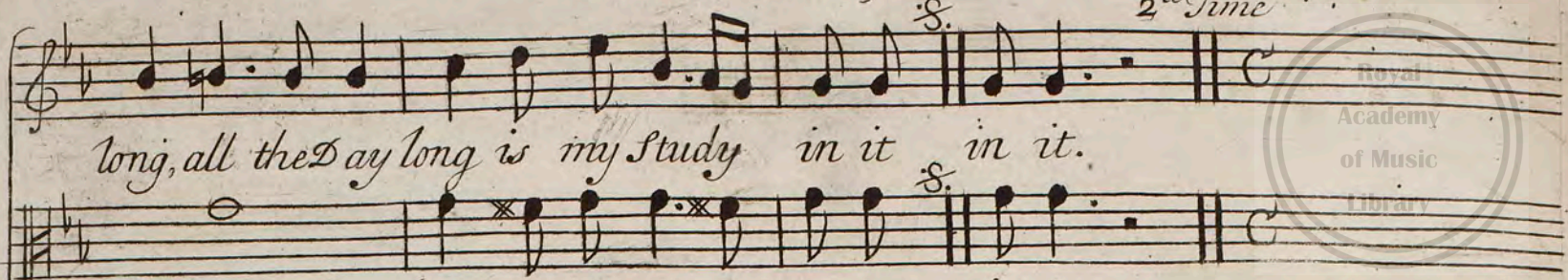
long is my Study, my Study in it; all the Day long, all the Day

the Day long is my Study in it; all the Day long, all the Day

long is my Study, is my Study in it; all the Day

long is my Study, my Study in it;







ever, are e... ver with me, for they are ever with me, they are ever

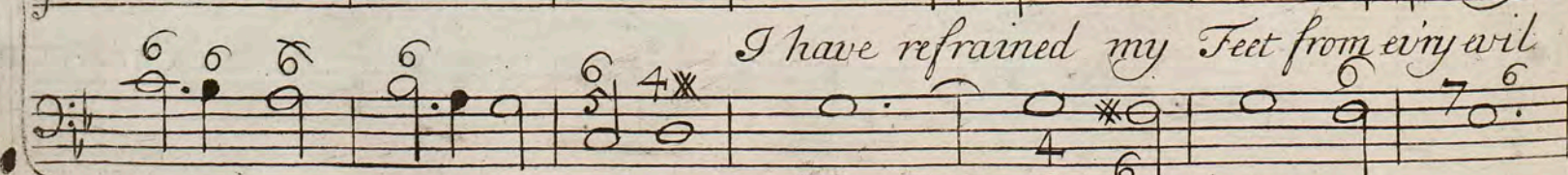
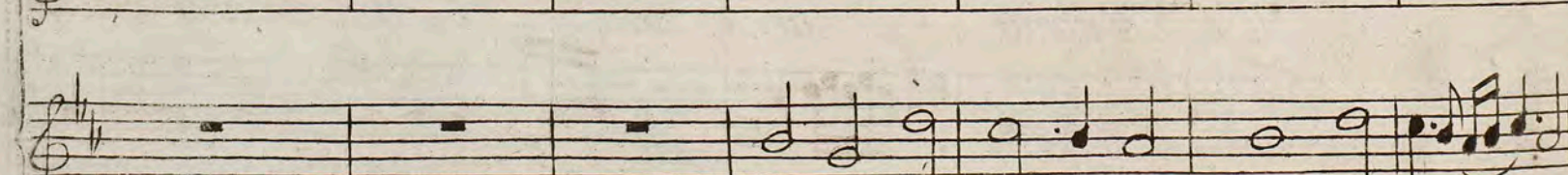
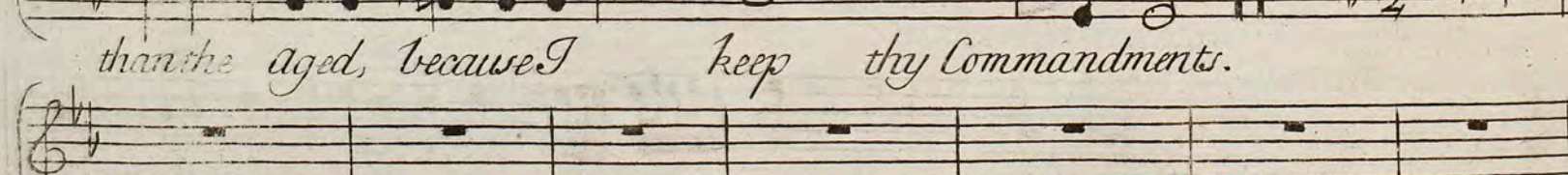
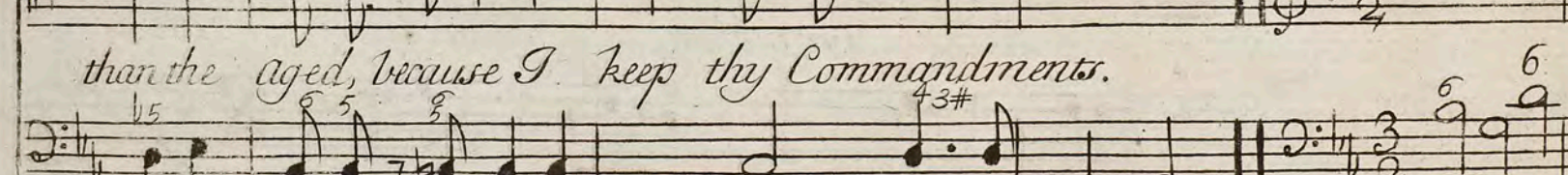
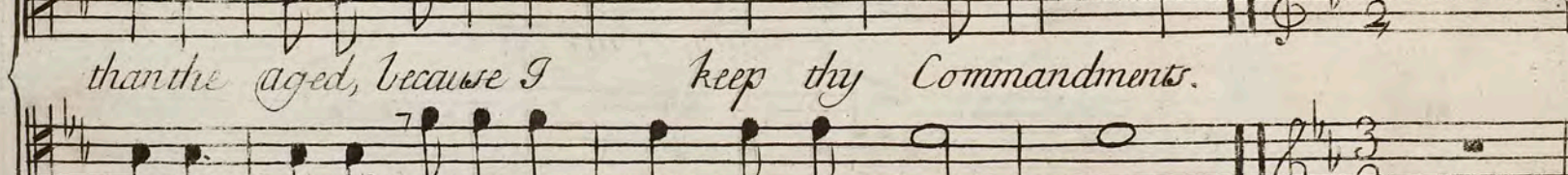
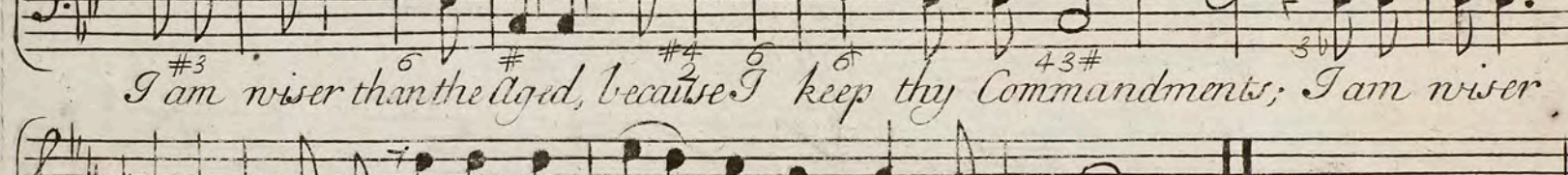
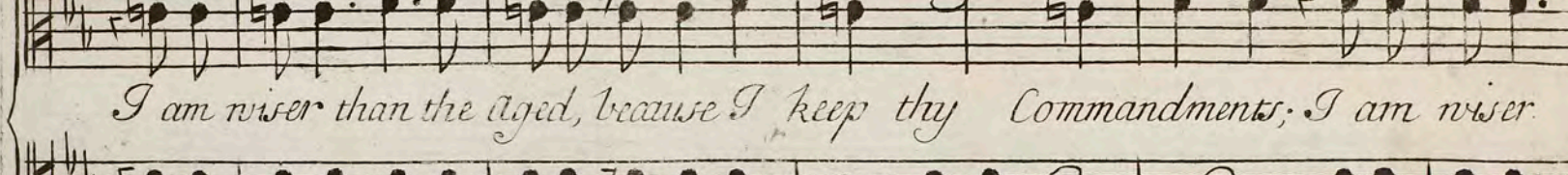
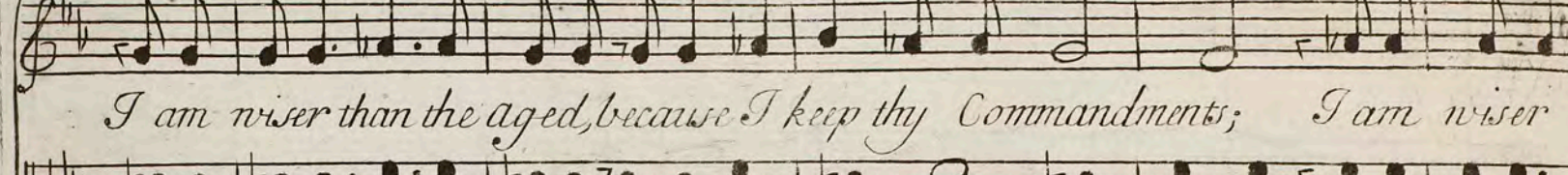
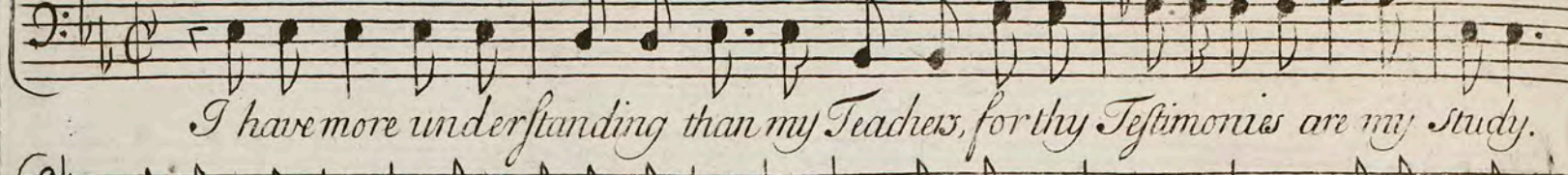
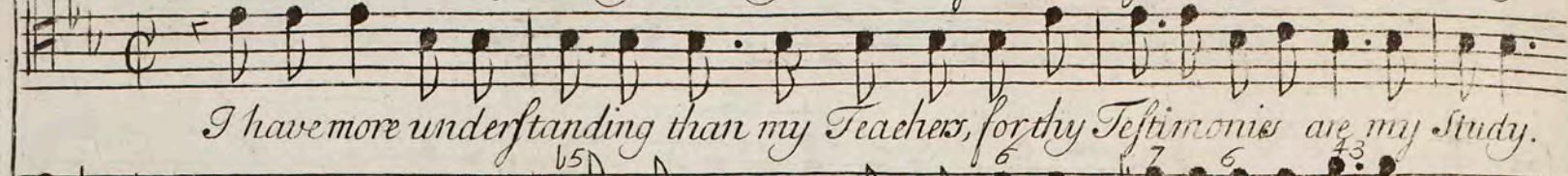
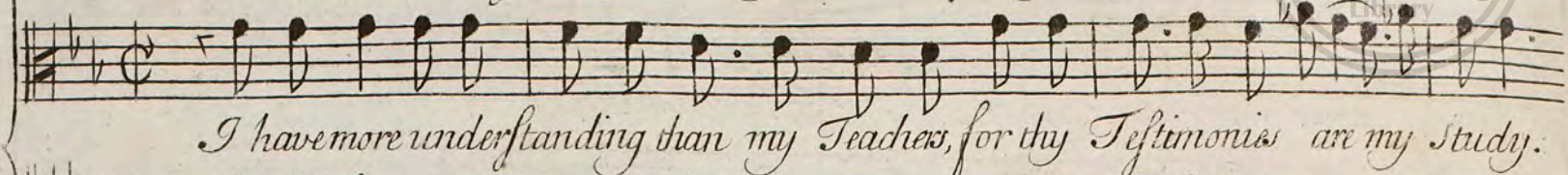
ever ever with me, are e... ver with me, for they are ever; ever with me. Rittor: Thou, through thy Commandments hast made me

hast made me wiser than mine Enemies, for wiser than mine Enemies, hast made me wiser than mine Enemies for

they are e... ver with me, are ever are e... they are e... ver with me, are ever, are e...

ver they are ever with me, are e... ver, they are ever with me. ver they are ever with me, are e... ver, they are ever with me.





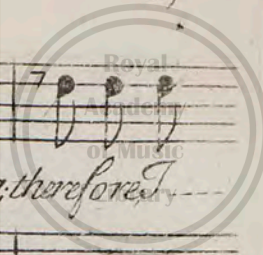






Through thy Commandments, I get understanding, Through thy Commandments,  
Through thy Commandments, I get understanding, Through thy Commandments,  
Through thy Commandments, I get understanding, Through thy Commandments,  
Through thy Commandments, I get understanding, Through thy Commandments,  
I get understanding; Therefore I hate all e...vil  
I get understanding; Therefore, I hate all  
I get understanding; Therefore I  
I get understanding; organ 4 3 4 3  
ways; Therefore, I hate all e...vil  
e...vil ways; Therefore, I hate all  
hate all e...vil ways; Therefore, I hate all evil ways; Therefore, I  
e...vil ways, all e...vil ways; Therefore, I hate all evil ways;  
Therefore, I hate all e...vil ways; Therefore, I  
Therefore, I hate all e...vil ways; I





hate all e...vil ways; through thy Commandments, I get understanding; therefore, I

; all e...vil ways; through thy Commandments, I get Understanding;

hate all e...vil ways; through thy Commandments, I get Understanding;

hate all e...vil ways; through thy Commandments, I get Understanding; therefore, I

hate all e...vil ways; therefore, I hate all e...vil

therefore, I hate all e...vil ways;

therefore, I hate all e...vil e...vil

hate all e...vil ways; therefore, I hate all

ways; therefore, I hate all e...vil

therefore, I hate all e...vil ways; all e...vil ways; all

hate all e...vil ways; therefore, I hate I

e...vil ways; therefore, I hate all e...vil ways; I

ways; all e...vil ways.

hate all e...vil ways.

hate all e...vil ways.

hate all e...vil ways.

hate all e...vil ways.



*Verse Anthem for 3 Voices Sing unto the Lord*



*SI = = = NG unto the Lord and prai = =*

*Si = = = ng unto the Lord*

*Brisk*

*se his name sing unto the Lord & prai = = = se and*

*and prai = =*

*Si = = = ng unto the Lord and prai = =*

*prai = = = se and praise his name*

*= se and prai = = = se and praise his name Si = =*

*= se and prai = = = se his name Si = = = ng unto the*

*Si = = = ng unto the Lord si = = = ng unto the*

*= ng unto the Lord si = = = ng sing sing unto the*

*Lord sing sing unto the Lord sing sing unto the Lord unto the*



Ritor:

*Sing unto the Lord*

Lord be telling of his salvation be  
Lord be telling of his salvation be telling of his sal-  
Lord be telling of his salvation be telling of his sal-

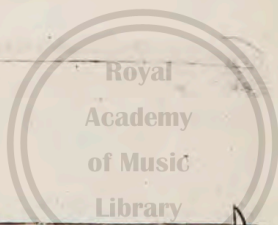
telling of his salvation be telling of his salvation from day to  
-vation be telling of his salvation from day to day be  
-vation be telling of his salvation from day to day be

day be telling of his salvation be telling of his salvation be  
telling of his salvation be telling of his salvation be telling of his sal-  
telling of his salvation be telling of his salvation be telling of his sal-

telling of his salvation from day to day sing unto the Lord sing  
-vation from day from day to day sing sing  
-vation from day from day to day sing unto the Lord sing  
sing unto the Lord sing



## Sing unto the Lord



sing unto the Lord and praise his name and pray = se and praise his name be  
 sing unto the Lord and praise his name and pray = se and praise his name be  
 sing unto the Lord and praise his name his name be  
 sing unto the Lord and praise his name and praise his name be telling of his sal  
 telling of his salvation be telling of his salvation be telling of his sal  
 name be telling of his salvation be telling of his salvation from  
 telling of his salvation be telling of his salvation be tell =  
 =vation be telling of his salvation be telling of his salvation from  
 =vation from day to day be telling of his salvation be  
 day to day be telling of his salvation be  
 =ing of his salvation be telling of his salvation be telling of his sal  
 day from day be telling of his salvation be telling of his sal  
 telling of his salvation be telling of his salvation from day to day  
 telling of his salvation from day to day  
 =vation be telling of his salvation from day to day  
 =vation be telling of his salvation from day from day to day



Sing unto the Lord

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*Solo*

*Loud Organ with the left hand*

Thou Lord hast made us glad thro' thy works

*Soft Or:*

hast made us glad hast made us glad thro' thy works

*Loud Or:*

Thou Lord hast made us glad thro' thy

*Soft Or:*

works hast made us glad thro' thy

works and we will rejoyce we will re = joyce

we will rejoy = ce in giving

praise for the opera = tions of thy hand rejoyce re =



## Sing unto the Lord

Royal  
Academy  
of Music

joyce in gi = = = ving praise for the opera = = =

tions of thy hands and we will rejoyce

we will rejoyce we will rejoyce

in giving praise for the ope = ra = tions of thy

hands rejoyce rejoyce in gi = = = ving praise for the

opera = = = tions of thy hands

*Solo Bass*  
Thou O God O =

God

*Loud Organ with the left hand*

*Loud Or.*



Sing unto the Lord

Royal  
Academy  
of Music  
Library

Thou O God O = = = =

*soft Or:*

God hast shew'd us thy goodness hast shew'd us thy goodness thy  
goodness plenteously thou O God thou O

God hast shew'd us thy goodness plenteously and hast

let us let us see our desire upon our enemies

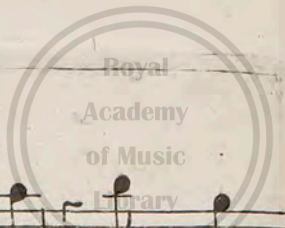
and hast let us let us see our desire upon our

enemies our desire upon our enemies thou O God thou

O God hast shew'd us thy goodness plenteously and hast



## Sing unto the Lord



let us let us see our desi- = re upon our enemies and hast

let us let us see our desi- = re upon our enemies our de-

*Solo slow*  
= si- = re upon our enemies

*2 Diapasons upon the Great Organ with the left hand*

Thou hast been our succour thou hast been our succour leave us not

leave us not neither forsake us O God of our salvation

thou hast been our succour thou hast been our succour leave us

not leave us not neither forsake us O God of our salvation O

God O God of our salvation O God O God of our salvation



Chorus Sing unto the Lord

Leave us not neither forsake us O God O God of our sal-  
vation O God O God of our salvation O God O God of our salvation  
Leave us not neither forsake us O God O God of our sal-  
vation O God O God of our salvation O God O God of our salvation  
Leave us not neither forsake us O God O God of our sal-  
vation O God O God of our salvation O God O God of our salvation  
Leave us not neither forsake us O God O God of our sal-  
vation O God O God of our salvation O God O God of our salvation

Verse 3 Voices Brisk So we that are thy people thy people and the  
So we that are thy people thy people and the  
So we that are thy people thy people thy people

Sheep of thy pasture so we that are thy people  
Sheep of thy pasture so we that  
so we that are thy people shall



## Sing unto the Lord

Royal  
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Library

Handwritten musical score for "Sing unto the Lord". The score is written on five systems of staves, each system containing four staves (two for the vocal melody and two for the basso continuo). The lyrics are written below the staves. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: "shall give thee are thy people shall give thee thanks for ever give thee thanks for ever for e - - - ver for ever shall give thee thanks for ever shall give thee thanks for ever - ver for e - - - ver for ever and will alway be shewing forth thy truth and will alway will alway be and will alway be and will alway be shewing forth thy truth shewing forth thy truth and will alway be shewing forth thy shewing forth thy truth". The score includes various musical notations such as notes, rests, and ornaments. There are also some numbers written below the staves, possibly indicating fingerings or measures.

shall give thee  
are thy people shall give thee thanks for ever  
give thee thanks for ever for e - - - ver for ever  
shall give thee thanks for ever shall give thee thanks for ever  
- ver for e - - - ver for ever  
and will alway be shewing forth thy truth  
and will alway will alway be  
and will alway be  
and will alway be shewing forth thy truth  
shewing forth thy truth and will alway be shewing forth thy  
shewing forth thy truth

7 6 4 6 65 67 8 65  
6 65 6 5 6 4 3  
7 7 #3 #3  
#34 75 #5 6 #4 43#



# Sing unto the Lord

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Library

so we that are thy people thy people and the sheep of thy  
truth so we that are thy people and the sheep of thy  
so we that are thy people that are thy

4 6 76 76 76

pasture shall give thee thanks for ever for  
pasture shall  
people shall give thee thanks for ever shall give thee thanks shall

9 8 6 76

ever give thee thanks for ever and will  
give thee thanks for ever give thee thanks for ever and will always be  
give thee thanks for ever give thee thanks for ever and will always be

7 7 5 6 4 3 6

always be shewing forth thy truth  
always be shewing forth thy truth  
shew : : ing forth thy truth from genera : : : : :

5 6 7 6 5 4 3



*Sing unto the Lord*



from genera = = = = tion

from gene-ra = = = = tion

= tion

tion to generation

from genera = = = = tion

from genera = = = = tion

43 \*

from genera = = = = tion from gene-

= = = = tion

to genera =

to genera =

= ration to gene = ration

= tion to gene = ration

= = tion to gene = ration

5 .4 3



# Chorus

## Sing unto the Lord

29 Royal  
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of Music  
Library

So we that are thy  
So we that are thy people thy  
So we that are thy people we that are thy  
So we that are thy people we that are thy  
people and the sheep of thy pasture  
people and the sheep of thy pasture  
people and the sheep of thy pasture shall give thee thanks for  
people and the sheep of thy pasture shall give thee thanks for  
shall give thee thanks for ever shall give thee thanks for  
shall give thee thanks for ever for e  
ever shall give thee thanks for e  
ever give thee thanks for ever and will alway be shewing forth thy  
ever for ever and will alway be shewing forth thy  
ever give thee thanks for ever  
ver for ever and will alway be shewing forth thy



Sing unto the Lord



Handwritten musical score for the hymn "Truth and Will Always Be Shewing Forth Thy Truth from Generation to Generation". The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in cursive below the notes. The first staff includes a large bracket on the left side. The second staff has a large bracket on the left side. The third staff has a large bracket on the left side. The fourth staff has a large bracket on the left side. The lyrics are: "truth and will always be shewing forth thy truth from gene-", "truth and will always be shewing forth thy truth", "truth and will always be shewing forth thy truth", and "truth and will always be shewing forth thy truth". The final staff includes fingerings: #3, 7, 5, #3, 4, 4, 3#.

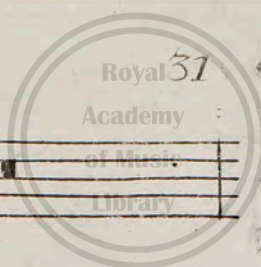
Handwritten musical score for the hymn "The Old Hundred". The score is written on four staves, with the first three staves grouped by a large left brace. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in cursive script below the notes. The first staff contains the lyrics "ra - - - tion to generation from genera - - -". The second staff contains "from generation. to generation to ge - - ne". The third staff contains "from genera - - - - tion". The fourth staff contains "thy truth" and "from genera - - -". The organ part is indicated by a large left brace on the first three staves. The organ part consists of a single note (G) on the first staff, a single note (G) on the second staff, and a single note (G) on the third staff. The organ part is written in a simplified style, with the notes placed on the lines of the staves. The organ part is written in a simplified style, with the notes placed on the lines of the staves. The organ part is written in a simplified style, with the notes placed on the lines of the staves.

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on four staves. The lyrics are: "= tion to gene = ration from gene = ra = = tion to = ration from genera = = = = tion to. to genera = = = = tion from generation to 87". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The handwriting is in cursive, and the paper shows signs of age and wear.

Handwritten musical score for "The Rose Tree". The score is written on four staves. The first three staves are for voices (Soprano, Alto, Tenor) and the fourth is for a basso continuo. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "generation" are written below the first three staves, and "=neration" is written below the fourth staff. The music consists of a melody of eighth and quarter notes, followed by a double bar line and a series of sixteenth notes.



Full Anthem Psalm the 20<sup>th</sup> Vers y 5<sup>th</sup>



gene:

We will rejoyce, will rejoyce in thy Sal-

We will rejoyce, will rejoyce in thy Salvation, will rejoyce in thy Sal-

4\*3

ne

We will rejoyce, will rejoyce in thy Sal-

We will rejoyce, will rejoyce in thy Salvation, will rejoyce in thy Sal-

-vation, will rejoyce in thy Sal...vation, in thy Sal-vation,

-vation, in thy Sal...vation,

43 5 4\*3

87

-vation, will rejoyce in thy Salvation,

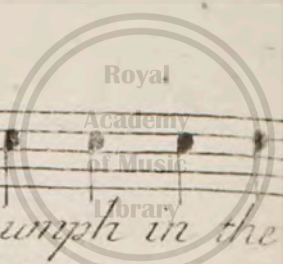
va...tion we will re...joyce will rejoyce in thy Sal-

we will rejoyce in thy Salvation, will re joyce in thy Sal

we will rejoyce will rejoyce in thy Salvation, in thy Sal...va...tion

7 43 65 5 4 3





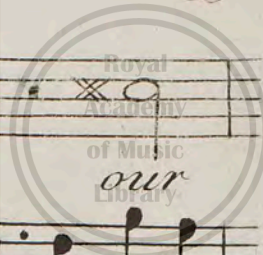
we will re-joyce, will rejoyce in thy Sal-va-tion, and triumph in the  
 va-tion, will re-joyce in thy Sal-va-tion, and triumph in the  
 va-tion, in thy Sal-va-tion, and triumph in the  
 we will re-joyce, will rejoyce in thy Sal-va-tion, and triumph in the

Name of the Lord our God; we will rejoyce will re-joyce in thy Sal-va-tion in  
 Name of the Lord our God;  
 Name of the Lord our God; and tri-umph tri-umph in the Name of the  
 Name of the Lord our God;

thy Sal-va-tion, and triumph in the Name of the Lord, our God,  
 We will rejoyce in thy Sal-va-tion, and tri-umph in the Lord of the  
 Lord; we will rejoyce, will re  
 and tri-umph tri-umph in the Name of the Lord, our

43 6 76 75 6 7 6 98





and tri...umph in the Name of the Lord of the Lord,  
 Lord, and tri...umph in the Name of the Lord, we will re joyce will rejoyce in thy Sal...  
 joyce in thy Sal...va...tion we will rejoyce in thy Sal...va...tion,  
 God we will rejoyce will rejoyce in thy Sal...va...tion in thy Sal...va...tion,  
 43# 4 5 6 7 7 4 7#3 4 3# 5 5#3

God; we will rejoyce in thy Sal...vation, and  
 ...vation, will re...joyce in thy Salvation, and tri...  
 we will re...joyce will re...joyce in thy Salvation, and tri...  
 in thy Sal...va...tion, we will re...joyce will re...  
 5 4#3 6 7 6 5

tri...umph and triumph in the Name of the Lord our God.  
 ...umph and triumph in the Name of the Lord our God.  
 ...umph in the Name of the Lord, in the Name of the Lord our God.  
 joyce in thy Sal...vation and triumph in the Name of the Lord our God.  
 7 7 6 5 4 3 2



Vers 5 Voi:

Now, now know I, that the Lord, the Lord helpeth, the Lord helpeth

Now, now know I, that the Lord, the Lord helpeth

Now, now know I, that the Lord the Lord helpeth his

his A. nointed, that the Lord, helpeth his A. nointed,

his A. nointed, that the Lord, helpeth his A. nointed,

A nointed, that the Lord helpeth his A nointed,

and will hear him, will hear him from his holy

and will hear him, will hear him, and will hear him from his holy

and will hear him, will hear him, and will hear him from his holy

Heav'n, will hear him from his holy Heav'n

Heav'n, and will hear him, will hear him from his holy Heav'n,

Heav'n, and will hear him, will hear him from his holy Heav'n,





ev'n with the Saving Strength of his right

ev'n with the Saving, Saving Strength of his right

ev'n with the Saving Strength, ev'n with the Saving

5 7 6 5 5 6 7 6 5

Hand with the Saving Strength, the Saving Strength of his right

Hand with the Saving Strength of his right Hand, of his right

Strength of his right Hand with the Saving Saving Strength

3 4 5 #3 6 5 7 6 4 3

Hand, ev'n with the Saving Strength,

Hand, ev'n with the Saving Saving Strength,

ev'n with the Saving Strength, the Sa...

4 5 7 5 # 5 6 7 6 7 6

the Sa... ving Strength of his right Hand.

the Sa... ving Strength of his right Hand.

ving Strength of his right Hand, of his of his right Hand.

5 5 1# #4 2 4 6 7 4 5 6 5 4 4



Some put their

Some put their trust

Chorus

Some put their trust

in Chariots and

Some put their trust

in Chariots and some in Horses;

65 43#

trust

in Chariots, put their trust

in Chariots, some

in Chariots, put their trust

in Chariots some put their trust

Some in Horses;

Some put their trust

in

\*3 # 43# 43# 43 43 43# 43 4

Some put their trust

put their trust in Chariots and Some in Horses: but we will remember but

in Chariots and some, and some in Horses: but we will remember but

Chariots and some in Horses and Some in Horses: we will remember,

in Chariots and some in Horses: we will remember,

6 4\*3 # 6 5 4 3 # 13

6 5







we will re member but we will remember the Name of the Lord we will re  
 we will remember but we will remember the Name but we will  
 we will re mem ber we will re member  
 we will re mem ber we will remember the Name of the Lord our  
 6 5 6 6 5 6 # 7 6  
 4 3 #4 4 3

member remember the Name, the Name of the Lord, the Lord our  
 remember the Name of the Lord our  
 but we will remember the Name of the Lord, the Lord our  
 God But  
 4 3 6 4 3 7 4 3 6 5 6 6 4 3

God; but we will remember, we will remember the  
 God we will remember, we will re member the Name of the  
 God we will re member but we will re...  
 we will remem ber, but we will re mem ber the Name of the  
 6 7 7 6 7 6



Name of the Lord, but we will remember, but we will remember the  
 Lord, the Lord, our God; but we we will remember the  
 member the Name of the Lord our God, we will remember the  
 Lord, our God; but we will remember, we will remember the

*Watermark: Royal Academy of Music Library*

Name of the Lord, our God, remember, remember, remember,  
 Name of the Lord, our God, remember, remember, remember, but we will re-  
 Name of the Lord we will remember remember we will remember but we will re-  
 Name of the Lord our God, remember, remember, we will re mem ber

but we will remember but we will remember the Name of the Lord our God.  
 member, we will remember the Name of the Lord, the Name of the Lord our God.  
 member we will remember the Name of the Lord our God.  
 but we will remember, but we will remember the Name of the Lord our God.



*Anthem a 2 Voi. Psalm the 130<sup>th</sup>*

*Solo flow*

Out of the Deep, have I cal... led unto thee, O

Lord, Out of the Deep, have I cal... led un

to thee O Lord O Lord; Lord, hear my Voice, Lord

hear my Voice, Lord, hear my Voice, Lord, hear my Voice. *Rit: or:*

O... let thine Ears consider well the Voice the Voice of

my Complaint.

*2 Diapasons upon the great Organ with the left hand*

If thou Lord, wilt be ex... trem to mark what is done a...

miss.



Handwritten musical score for the hymn "If thou Lord, wilt be extream to mark what is done a". The score is written on two staves in G major (one sharp) and 4/4 time. The melody is in the upper staff, and the bass line is in the lower staff. The lyrics are written below the staves. The score includes a large bracket on the left side, indicating the beginning of the piece. The handwriting is in cursive, and the ink is dark. The paper is aged and slightly discolored. The score is part of a larger collection, as indicated by the "Royal Academy of Music Library" watermark on the right side.

Handwritten musical score for "The Lord's Prayer" in G major, 2/4 time. The score is written on two staves. The top staff contains the melody, and the bottom staff contains the bass line. The lyrics are written below the bottom staff: "miss, O Lord, O Lord, who may, who may a-". The music is in G major, indicated by one sharp (F#) on the top staff. The time signature is 2/4. The piece is marked "Andante".

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on two staves. The first staff contains the melody for "The Lord's Prayer" and the second staff contains the melody for "Our Father". The lyrics are written below the staves. The score is marked with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The lyrics are: "The Lord's Prayer: Our Father who art in Heaven, hallowed be thy Name. Thy Kingdom come. Thy will be done in Earth, as it is in Heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from the evil one. For thine is the Kingdom, and the power, and the glory, forever. Amen." The score is written in a cursive hand and includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for a hymn. The title is "If thou Lord, wilt be ex-tream to". The music is written on two staves, both in G major (one sharp) and 4/4 time. The first staff begins with the lyrics "hide it." and continues with "If thou Lord, wilt be ex-tream to". The second staff continues the melody. The notation includes various note values (half, quarter, eighth notes), rests, and bar lines. There are some markings above the notes, possibly indicating fingerings or breath marks.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves in G major (one sharp, F#) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are written between the staves.

*The Rose Tree*

mark'n hat is done a miss O Lord, O Lord, who may, a

7 6 6 9 43# 43#

A-bide it. O Lord, who may, a-bide it. O.

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on two staves. The first staff contains the melody, and the second staff contains the bass line. The lyrics "Lord, who may, a" are written above the second staff. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for a piece titled "bide it. who may, a... bide it." The score is written on two staves, both using bass clefs and a key signature of one sharp (F#). The first staff contains the melody, which begins with a treble clef and a key signature of one sharp. The second staff contains the bass line, which begins with a bass clef and a key signature of one sharp. The lyrics "bide it. who may, a... bide it." are written between the staves. The music is written in a cursive, handwritten style. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The lyrics "bide it. who may, a... bide it." are written between the staves. The music is written in a cursive, handwritten style. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The lyrics "bide it. who may, a... bide it." are written between the staves. The music is written in a cursive, handwritten style.



*Slow* For there is Mer...cy with thee, there is  
 For there is Mer...cy with thee, is Mercy with thee, is

7 6#4 5 7 7 6 5

Mercy with thee, for there is Mer...cy there is Mercy, is Mer...  
 Mercy with thee, for there is Mer...cy, there is Mercy, is

7 \*3 6 9 5 4 7 3

...cy with thee; Therefore shalt thou, shalt thou be feared,  
 Mercy with thee; Therefore shalt thou shalt

7 6 \*3 3 6 5 5 4 3 8 6 5

therefore shalt thou, shalt thou be feared, therefore shalt  
 thou be fear...ed, therefore shalt thou be feared, therefore shalt

4 \*3 5 9 8 9 8 4 \*3

thou be feared, Therefore shalt thou, shalt thou be  
 thou be feared, Therefore shalt thou, shalt thou be

5 4 3 6 4 3 5



*Psalms the 130.<sup>th</sup>*

43

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*feared, shalt thou be feared. ed, shalt thou be feared.*

*feared. ed, shalt thou be feared.*

*Solo Slow*

*2 Diapasons with the left hand*

*I look for the Lord, my Soul doth wait for Him my*

*Soul doth wait for Him*

*I look for the Lord, my Soul doth wait*

*for Him, my Soul doth wait for Him; in His Word, in His Word, in His Word is my trust,*

*in His Word is my trust, in His Word is my trust; I look for the Lord, my*

*Soul doth wait for Him, my Soul doth wait for Him, in His Word, in His Word, in His*

*Word is my trust, in His Word, in His Word, in His Word is my trust, in His*

*Soft*



Word in His Word in His Word, is my trust.

My Soul flee... eth unto the Lord, my Soul flee.

eth unto the Lord, before the Morning Watch I say, be...

fore the Morning Watch.

Verse 2 Voc.

2 Diapasons with y<sup>e</sup> left hand

0 Israel, trust in the

0 Israel trust in the Lord

Lord, trust in the Lord, trust in the Lord, trust in the



# Psalms the 130<sup>th</sup>

45

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trust in the Lord, trust in the Lord O Israel trust in the  
Lord, trust in the Lord; O Israel; trust in the Lord, trust in the Lord,

Lord trust in the Lord trust in the Lord flow  
trust in the Lord trust in the Lord trust in the Lord for with the Lord there is

for with the Lord there is Mercy there is Mer...cy and  
Mercy for with the Lord there is Mercy there is Mercy and

plen...teous, and plentuous Redemption; and He shall re...deem  
plen...teous Redemption and He shall re...

Israel and He shall re...deem Israel from all his Sins and  
deem Israel, and He shall re...deem Israel and He shall re



He shall redeem Israel from all, all, all

deem Israel from all

7 7# 43 3 3 7 6 4

, his Sins.

, his Sins.

4 5 43 4 3 4 3

*Chorus*

O, Israel, trust in the Lord, trust in the Lord, trust in the Lord,

O, Israel, trust in the Lord, trust in the Lord, trust in the Lord, O,

O, Israel, trust in the Lord, trust in the Lord, trust in the Lord,

O, Israel, trust in the Lord, trust in the Lord, trust in the Lord,

3 7 6 5 6 3

O, Israel, trust in the Lord, trust in the Lord, in the Lord, O,

O, Israel, trust in the Lord, trust in the Lord, the Lord, O,

O, Israel, trust in the Lord, in the Lord, trust in the Lord, O, Israel, O,

5 6 7 6 5 6 5 3 3



## 47

[illegible]

Lord, there is Mercy, there is Mercy and plenteous, and

Lord there is Mercy, with the Lord there is Mer...cy and

Lord there is Mer...cy, there is Mercy and plenteous, and

for with the Lord there is Mercy and plenteous, and

Handwritten musical score for the hymn "Plenteous Redemption". The score is written on four staves, with the first two staves for the vocal part and the last two for the instrumental part. The key signature is one sharp (F#), indicating G major. The time signature is 4/4, indicated by the '4' over the first staff. The lyrics are written below the staves, with some words appearing on multiple staves. The notation includes various musical symbols such as notes, rests, and accidentals.

*Plenteous Redemption.*

*Plenteous Redemption and He shall re...*

*Plenteous Redemption and He shall re... deem Iſrad, and He shall re...*

*Plenteous Redemption and He shall re... deem Iſrad, from*



and He shall redeem Israel from  
deem Israel from all His Sins, and He shall redeem Israel  
deem Israel from all His Sins, and He shall redeem Israel from  
all his Sins and He shall re... deem Israel from all his

9

all... from all his Sins.  
from all... from all his Sins.  
all, all... all, all... from all his Sins.  
Sins, from all, all, all his Sins, from all his Sins.



# Psalm 139

49

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Library

## Anthem

Organ slow

Lord thou hast searched me out & known me

and mine uprising

Thou knowest my down sitting

O L<sup>d</sup> thou hast

4 3 Thou knowest my down sitting & mine uprising

Thou knowest my down sitting

& mine up-

searched me out and known me

and mine uprising

6 5 4 3 Thou knowest my down sitting

6 5 #3 6 5 0

= rising

Thou knowest my down sitting

and mine up- = rising knowest my down sitting

Lord thou hast searched me out and known me

& mine



## Psalm 139

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of Music

O Lord thou hast searched me out thou hast searched me  
mine uprising O Lord thou hast searched me out thou hast  
uprising O Lord thou hast searched me out hast  
out and know - - - n me  
searched me out and know - - - n me and mine  
searched me out and known me Thou knowest my down sitting and  
Thou knowest my down sitting and mine uprising  
up-rising and mine up rising mine uprising  
mine uprising and mine up - - - - - sing & mine uprising  
Thou understandest my Thoughts thou under -  
Thou understandest my Thoughts understandest : my  
Thou understandest my Thoughts understandest my



Psalm 139



standest my Thoughts long before Thou under -

Thoughts long before thou understandest my Thoughts

Thoughts long before Thou under -

7 6 7 6 5 4 3 6

standest my thoughts thou understandest my thoughts long before

Thou understandest my thoughts long before thou under -

standest my thoughts thou understand - est my thoughts long

7 9 8 6 5 4 3 2 5 4 2 6

Organ

thou understandest my thoughts long before

standest my thoughts long be - fore

before 7 6 long before

7 6 4 3

4 3



*Solo*

Organ loud

Thou art about my path & about my bed thou art about my path & about my bed thou art about my path and about my bed and spiest out all my ways for lo for lo there is not a word in my tongue but thou O Lord knowest it all together there is not a word in my tongue but thou O Lord knowest it all together

loud Or: left hand

loud

soft

soft

soft

loud

soft

loud

soft

Thou art about my path and about my



# Psalm 139

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Bed thou art about my path and about my bed and spi-est out all my

ways for lo for lo there is not a word in my

*Loud* *soft* *Loud* *Soft*

tongue but thou O Lord knowest it all together for lo

there is not a word in my tongue but thou O Lord knowest it all

*soft*

together thou O Lord knowest it all together

*43* *7 6* *7 6*

*Solo slow*

2 Diapasons upon the left hand

Whither shall I go then from thy Spirit or whither shall I

*7 6* *43* *4* *43* *43* *6*

go whither shall I go then from thy presence

*7 6* *7 6* *7 6* *6* *43*



Whither shall I

go then from thy Spirit or whither shall I go then whither shall I go then

whither shall I go then from thy presence or whither shall I go then

whither shall I go then whither shall I go then from thy presence if

I climb up into Heav'n thou art there if I go down to Hell thou art

there also O whither shall I go then whither shall I go then from thy

presence if I climb up into Heav'n thou art there if I climb up into

Heav'n thou art there if I go down to Hell thou art there also O



# Psalm 139

55 Royal  
Academy  
of Music  
Library

whither shall I go whither shall I go whither shall I

go from thy Spirit or whither shall I go whither shall I go

whither shall I go then from thy presence whither shall I go

whither shall I go whither shall I go then from thy presence

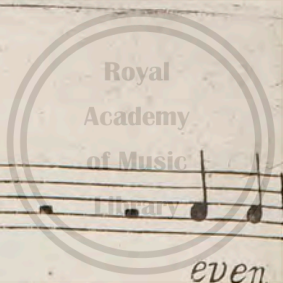
If I take the wings of the morning If I take the wings of the

morning and remain in the uttermost parts of the Sea

## Verse 3 Voices

thy right hand shall lead me  
even there also shall thy hand lead me and thy right hand  
and thy right hand





even

shall hold me and thy right hand shall hold me

shall hold me even there also shall thine hand lead me

there also shall thine hand lead me and thy right hand

and thy right hand

and thy right hand shall hold me and thy right hand

shall hold me thy right hand shall hold me

shall hold me even there also shall thine hand

shall hold me thy right hand shall hold me even there

and thy right hand shall hold me

lead me and thy right hand shall hold me and thy right hand shall

also shall thine hand lead me and thy right hand shall

65

9 8 7 6 5

7 3

4 3

6 5 4 3

9 8 4 3



Psalm 139

57

Royal  
Academy  
of Music  
Library

thy right hand thy right hand shall hold me ev'n

hold me thy right hand thy right hand shall hold me Chorus

hold me thy right hand thy right hand shall hold me ev'n

5 4 7 3 Chorus ev'n

there also shall thine hand lead me and thy right hand

thy right hand shall lead me thy right hand

there also shall thine hand lead me

there also shall thine hand lead me and thy right hand

shall hold me thy right hand shall hold me

shall hold me and thy right hand shall hold me

4 3 ev'n there 4 3 5 also shall thine hand lead me 9 8 7 4 3

shall hold me ev'n there also shall thine hand lead me

ev'n there also shall thine hand lead me shall thine hand

4 3 ev'n there also shall thine hand

and thy right hand shall hold me

4 3 and thy right hand shall hold me even there



lead me and thy right hand shall hold me and thy right hand shall hold me  
 lead me. and thy right hand shall hold me  
 and thy right hand shall hold me shall hold me  
 also shall thine hand hold me and thy right hand shall hold me

thy right hand thy right hand shall hold me  
 thy right hand thy right hand shall hold me  
 thy right hand thy right hand shall hold me  
 thy right hand thy right hand shall hold me

*slow*  
 Solo How dear are thy Counsels unto me O - - - God O - - -

God how dear are thy Counsels un-to me O God O how great -

is the Sum of them O how great how great

*slow*  
 is the Sum of them O how great how great - - - is the sum of them



Psalm 139

Royal  
Academy  
of Music  
Library

faster

Organ 2 Diapasons upon the left hand

If I tell them I tell them they are

more in number than the Sand

If I tell them I tell them they are more in number than the Sand

when I awake up when I awake

up I am present with thee

If I tell them I tell them they are more in number than the Sand

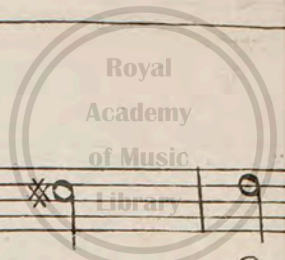
when I awake up I am present with thee when I a

wake up I am present with thee

turn quick



## Psalm 139

*Slow*

Try me O God O God

Try me O God O God

Try me O God O God

Try me O God O God

4 2 5 6 7 6 5 7 6

and seek the ground of my heart try me O God and seek the ground of my

and seek the ground of my heart try me O God & seek the ground of my

and seek the ground of my heart try me O God & seek the ground of my

and seek the ground of my heart try me O God & seek the ground of my

6 7 6 4 3 6 7 6 4 3 6 4 3

heart prove me and examine my thoughts and examine my thoughts

heart prove me & examine my thoughts and examine my

heart prove me & examine my thoughts and examine my

heart prove me & examine my thoughts and examine my

6 5 5 6 6

prove me & examine my thoughts *little faster*

thoughts prove me & examine my thoughts look well if there be any way of

thoughts prove me & examine my thoughts

6 5 4 3 *little faster* 5 4 3



# Psalm 139

61

Royal  
Academy  
of Music  
Library

Look well if there be  
wickedness in me if there be any way of wickedness in me.

Look well if there be any way of wickedness in me if there be

4 5 6 43 6 76

any way of wickedness in me

look well if there be any way of wickedness in

any way of wickedness in me look well if there be

Look well if there be any way of wickedness in me look

me if there be any way if there be any way of

any way of wickedness in me if there be a way of

6 7 76

well if there be any way of wickedness in me

wickedness in me of wickedness in me and lead me in the

wickedness in me of wickedness in me and

76 65



## Psalm 139

Royal  
Academy  
of Music

way everla - - - - - sing everla - - - - - sing and lead me in the  
lead me in the way everla - - - - - sing everla - - - - - 7665

lead me in the way everla - - - - - sing everla - - - - - sing and  
way ever - lasting everla - - - - - sing  
sing and lead me in the way everla - - - - - sing everla - - - - -  
6 4 5 4 3 6 4 3 6 5 4 3

lead me in the way e - - - - - ver - lasting ever -  
and lead me in the way everlasting ever - la -  
sing and lead me in the way everlasting ever  
6 4 3 2 6 4 3 6 4 3 6 5 4 3

la - - - - - sing everla - - - - -  
sing everla - - - - -  
la - - - - - soft - - - - - sing Loud everla - - - - - soft  
6 5 4 3 6 5 4 3 6 5 4 3 6 5 4 3

Loud Organ left hand



# Psalm 139

65 Royal  
Academy  
of Music  
Library

*sing and lead me in the way everlasting* *everla*

*sing and lead me in the way everlasting* *everla*

*sing and lead me in the way everlasting* *everla*

43 9 7 6 7 43 65 43

*sing and lead me in the way over-lasting*

*sing and lead me in the way ever-lasting and*

*sing e - - - ver-lasting and lead me in the*

65 43 7 4 43

*and lead me in the way in the way everlasting*

*lead me in the way ever-lasting and lead me in the way everlasting*

*way and lead me in the way and lead me in the way everlasting*

6 # 4 2 6 4 43

*Chorus* *Look*

*and lead me in the way everlasting*

*chorus and lead me in the way e - - - ver-lasting*

*Look well if there be any way of wickedness in me and lead me in the*

4 3 5 6 4 3





well if there be any way of wickedness in me and lead me in the way ever-

e - - ver - last - ing and lead me in the way e - - ver -

and lead me in the way ever - la - sting ever -

way ever - last - ing

la - - - - - sting e - - ver - last - ing

la - - - - - sting lead me in the way e - - - - - ver -

last - ing 6 5 4 3 2 look well if there be any way of

and lead me in the way ever - last - ing e - - - - - ver -

and lead me in the way e - - - - - ver - last - ing and

last - ing and lead me in the way ever - last - ing and

wickedness in me if there be any way of wickedness in me and

last - ing look well if there be any way of wickedness in me and lead me in the

lead me in the way ever - last - ing & lead me in the way ever - last - ing look

lead me in the way e - - - - - ver - last - ing

lead me in the way ever - last - ing & lead me in the way ever - last - ing e -

way and lead me in the way & lead me in the way ever - last - ing



# Psalm 139

65

Royal  
Academy  
of Music  
Library

well if there be any way of wickedness in me

look well if there be any way of

ver - lasting and lead me in the way ever - la

e - - - ver - - - lasting

and

wickedness in me of wickedness in me and lead me in the

sing & lead me in the way ever - la

look well if there be any way of

lead me in the way and lead me in the way in the way e - - - ver -

way e - - - ver lasting & lead me in the way ever

sing & lead me in the way in the way ever la

wickedness of wickedness in me

lasting

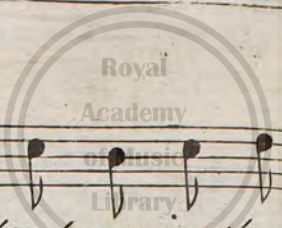
everlasting and lead me in the

lasting and lead me in the way ever la

sing & lead me in the way in the way everlasting and lead me in the

and lead me in the way e - - - ver lasting and lead me in the





way everlasting and lead me in the way everlasting and lead me in the  
- sting ever - lasting everlasting and lead me in the  
way everlasting & lead me in the way everlasting 6 5 4 3 4 3  
way everla - sting everla -

way in the way everlasting and lead me in the way  
way in the way everla - sting & lead me in the  
6 5 4 4 3 everlasting and lead me in the way and  
- sting everla - # 5 6 - sting and lead me in the

the way everlasting & lead me in the way the  
way e - ver - lasting & lead me in the way e -  
lead me in the way everlasting & lead me in the way and lead me in the  
way in the way everlasting and lead me in the way in the

way ever - lasting  
- ver - lasting  
way ever - lasting  
way ever - lasting



Anthem

The Lord is my

The Lord is my Strength my Strength and my Song,

Strength, My Strength and my Song and He is become my Sal...

vation, and He is become my Sal...vation He is become, is be...

come my Sal.vation The Lord is my Strength my

Strength and my Song, and He is become my Sal.vation, the Lord is my

and He is become my Sal.vation, the Lord is my Strength the



Strength, is my Strength and my Song, and He is become my Salvation,  
Lord is my Strength and my Song, and He is become my Sal-va-tion, and  
and He is become my Sal-va-tion, and He is become my Salvation, and  
He is become my Sal-va-tion, and He is become my Salvation, and He is be-  
He is be-come, is become my Salvation, and He is become my Sal  
come my Sal-va-tion, is be come my Salvation, and He is become my Sal-  
vation, and He is become my Salvation, and He is become my Sal-  
vation, and He is become my Sal-va-tion, and He is become my Salvation, and  
vation, and He is become my Sal-va-tion, and He is become my Sal-  
vation, and He is become my Sal-va-tion, and He is become my Sal-va-tion, and  
He is become my Salva-tion, is become my Sal-va-tion.



Psalm the 118<sup>th</sup>

69

*Solo*

*Loud Organ Brisk*

*Soft*

*The Voice of joy and Health is in the Dwellings of the righteous;*

*The Voice of joy and Health is*

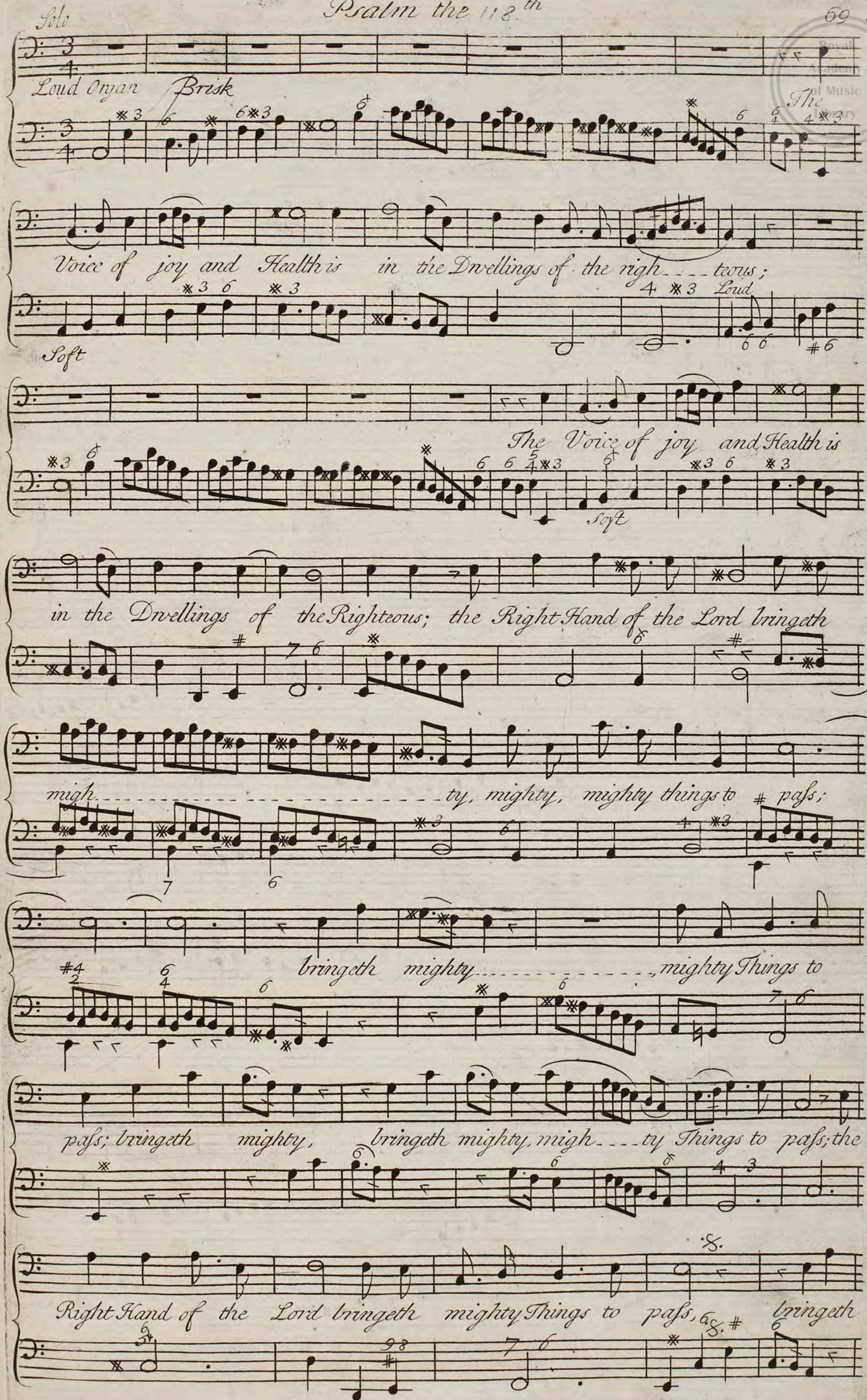
*in the Dwellings of the Righteous; the Right Hand of the Lord bringeth*

*migh-ty, mighty, mighty things to pass;*

*bringeth mighty, mighty Things to*

*pass; bringeth mighty, bringeth mighty, migh-ty Things to pass; the*

*Right Hand of the Lord bringeth mighty Things to pass, bringeth*





mighty, migh - - - - - ty, migh

4 7 6 6 6

8.

\* 3

ty Things to pass. 2.<sup>d</sup> Time 43#

6 4 4 3#

Verse 2 Voices. slow

This is the Day which the Lord hath made; we will rejoyce

This is the Day which the Lord hath

43 7

, and be glad in it; we will rejoyce

made; we will rejoyce. , and be glad in it;

7 6 7 8

, and be glad in it; we will rejoyce

we will re-joyce. - - - - - will re-joyce and be glad in it;

7 6 4 \* 3 #

, and be glad in it this is the Day, this is the Day which the

This is the Day, this is the Day the Day which the

6 65 7 65 43 6 65

4 \* 3



Psalms the 118<sup>th</sup>

71

Royal  
Academy  
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Library

Lord hath made we will re-joyce -----, and be glad in

Lord hath made, and be glad, and be glad,

it; will re-joyce will re-joyce, we will re-joyce

we will re-joyce -----, and be glad in it, will re-

re-joyce and be glad in it; we will re-

joyce -----, and be glad in it; and be glad

joy- ----- ce and be glad in it; This is the

-----, in it; This is the Day, is the

Day which the Lord hath made, we will re-joyce and be glad, we will re-

Day which the Lord hath made; we will re-joyce and be



Psalms the 118.<sup>th</sup>*soft*

joyce and be glad, and be glad in it; we will rejoyce and be glad in it.

glad, we will rejoyce and be glad in it; we will rejoyce and be glad in it.

4 3 9 8 7 6 5 4 3 9 8 7 6 5

Verse Solo.

*slow* # 6 8 6 6 6 6 6 6 7 6 7 6 7 6 4 # 3 Help me, now, O, Lord, 7 6 7 6

2 Diapasons on the left (hand)

Help me, now, O, Lord, O, Lord, O, Lord, send us now, now, now.

6 6 7 7 6 # 7 6 7 7 7 7 # 3 7 # 3

... Prosperity; 7 6 # 3 7 6 7 6 6 6 6 6 6 7 6 7 6 7 6 4 # 3

# 3

Help me, now, O, Lord, 7 6 7 6 6 6 7 # 3 Help me, now, O, Lord, O, 7 6 # 3 7

7 6 # 3 7 6 7 6 6 6 7 7 6 # 3 7

Lord, send us, now, send us, now, Prosperity; O, Lord, O,

7 7 7 7 7 7 7 6 # 3 7 6 6 6 5 6

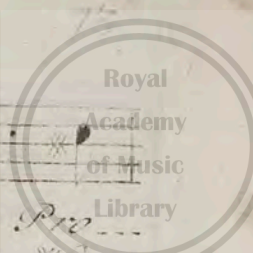
# 3 6 6

*soft* Lord, O, Lord, send us, now, now, send us, now, Prosperity; O, Lord,

6 # 5 6 6 4 3 4



Palm the 118<sup>th</sup>



O, Lord, O, Lord, send us, now, now, send us, now. *Pre*

*Sperry.*

Verse 3 Voices. Brisk

Blessed, Blessed be he that cometh in the Name, the Name of the Lord.

Blessed Blessed be he that cometh in the Name, the Name of the Lord.

Cho: Blessed, Blessed be he that cometh in the Name, the Name of the Lord.

Cho: Blessed, Blessed be he that cometh in the Name, the Name of the

Cho: Blessed, Blessed be he that cometh in the Name, the Name of the

Cho: Blessed, Blessed be he that cometh in the Name, the Name of the

Blessed, Blessed be he that cometh in the Name, the Name of the

Lord;

Verse

Lord; We have wished you good luck, ye that are of the House of the

Lord; We have wished you good luck, ye that are of the House of the

Lord; We have wished you good luck, ye that are of the House of the



Palm the 118<sup>th</sup>  
Chorus

Blessed, Blessed be he that cometh in the  
Lord, of the House of the Lord. Blessed, Blessed be he that cometh in the  
Lord, of the House of the Lord. Blessed, Blessed be he that cometh in the  
Lord, the House of the Lord. Blessed, Blessed be he that cometh in the

Name, the Name of the Lord. Verse  
Name, the Name of the Lord. we have wished you good Luck, ye that are of the  
Name, the Name of the Lord. we have wished you good Luck ye that  
Name, the Name of the Lord. we have wished you good Luck ye that

Cho: we have  
House of the Lord, of the House of the Lord; Chorus we have wished you good  
are of the House of the Lord; we have wished you good Luck, ye that  
are of the House of the Lord, we have wished you good Luck, have,

wished you good Luck, ye that are of the House of the House of the Lord.  
Luck, ye that are of the House of the Lord, of the House of the Lord.  
are of the House of the Lord, ye that are of the House of the Lord.  
wished you good Luck, ye that are of the House of the House of the Lord.



*Slow.*

We have wished you good Luck, ye that are of the House of the House of the Lord.

We have wished you good Luck, ye that are of the House of the House of the House of the Lord.

We have wished you good Luck, ye that are of the House of the House of the House of the Lord.

*Verse 4 Voice.* We have wished you good Luck, ye that are of the House of the House of the House of the Lord.

*Brisk* O, give Thanks un-----to the Lord, give Thanks un

O, give Thanks, give Thanks un-----to the Lord-----, for

O, give thanks un-

to the Lord, for He is Gracious is Gracious, O, give

He is Gracious, O, give Thanks un...to the

to the Lord, O, give Thanks O, give Thanks, give

O, give Thanks un...to the Lord,



Thanks, give Thanks, O, give Thanks, un...to the Lord, for He is  
Lord, O, give Thanks, give Thanks un...to the Lord, for He is  
Thanks, un...to the Lord, give Thanks un...to the Lord, for He is  
O, give Thanks un...to the Lord un...to the Lord for He is

gracious, O, give Thanks un...to the Lord, for He is Gracious, for He is  
gracious, O, give Thanks un...to the Lord, for He is Gracious, for He is  
gracious, O, give Thanks un...to the Lord, for He is Gracious, for He is  
gracious, O, give Thanks un...to the Lord, for He is Gracious, for He is

gracious, And His Mercy en...dureth for e...ver, His Mercy en...  
gracious, And His Mercy en...dureth for ever, His Mercy en...  
gracious, And His Mercy en...dureth for  
gracious, And His Mercy en...



Psalms the 118.<sup>th</sup>

77

Chorus

Royal  
Academy  
of Music  
Library

du...reth en...dureth for ever; and his Mercy en...dureth for  
du...reth for ever; and his Mercy en...dureth for  
ever en...dureth for ever

du...reth for ever and his Mercy en...dureth for ever for

7 6 7 6 6 43 6

du...reth for ever; and his Mercy en...dureth for ever;  
ever; for ever; his Mercy en...dureth for ever, his Mercy en...  
and his Mercy en...dureth for ever, his Mercy en...  
ever, for e...ver for ever, for e...ver

7 6 5 4 3 2 1 8 7

and his Mercy en...dureth for e...ver, his Mercy en...dureth, en...dureth for  
du...reth for e...ver; and his Mercy en...dureth, en...dureth for  
dureth for ever, his Mercy en...dureth for ever, for ever, en...dureth for  
ver; and his Mercy en...dureth for e...ver, for

6 4 5 7\* 6 7 6 4 3 4 5 3







Full Anthem Psalm 6<sup>th</sup> for 6 Voices slow 79

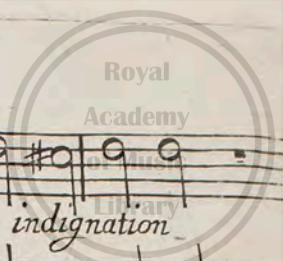
Royal  
Academy  
of Music  
Library

O Lord rebuke me not in thine indignation rebuke me.  
O Lord rebuke me not in thine indignation.

O Lord rebuke me not in thine indignation  
O Lord rebuke me not in thine indignation  
O Lord rebuke me not in thine indignation  
O Lord rebuke me not in thine indignation  
O Lord rebuke me not in thine indignation

rebuke me not in thine indignation  
O Lord rebuke me not in thine indignation  
rebuke me not in thine indignation  
rebuke me not in thine indignation  
O Lord rebuke me not in thine indignation



Psalm 6<sup>th</sup>

O Lord rebuke me not rebuke me not in thine indignation

indig - nation rebuke me not in thine indigna - tion neither chaster

rebuke me not in thine indignation thine indignation neither

rebuke me not rebuke me not in thine indignation thine indignation

-tion 56 O Lord 7 rebuke me not in thine indignation 43#

rebuke me not in thine in - - - # - dignation in thine indignation

neither chasten me in thy dis - - pleasure in thy displeasure

me in thy dis - - pleasure 43# in thy dis - - pleasure neither

chasten me in thy displeasure 43 in thy displea - - sure

neither chasten me in thy 43 dis - - pleasure neither chasten

neither chasten me in thy dis -

neither

neither chasten me neither chas - - - ten me in thy displeasure

chasten me neither chasten me in thy displeasure

neither chasten me neither chasten me in thy displeasure

me in thy displeasure neither chasten me in thy displeasure

-pleasure 6 neither chasten me 6 neither chasten me in thy displeasure 565

chasten me neither chasten me in thy displeasure



*Psalms 6<sup>th</sup>*

81

Royal  
Academy  
of Music  
Library

have mercy upon me have mercy upon me

have mercy upon me have mercy upon me

have mercy upon me have mercy upon me O - - - Lord for I am

have mercy upon me have mercy upon me O - - - Lord for I am weak for

have mercy upon me have mercy upon me

have mercy upon me have mercy upon me

O - - - Lord for I am weak O Lord

Lord for I am weak I am weak

weak O Lord for I am weak

8<sup>g</sup> am 5 weak O - - - Lord for I am weak O

O - - - Lord for I am weak

O - - - Lord for I am

for I am weak O - - - Lord for I am weak for I am weak

O - - - Lord for I am weak for I am weak

Lord for I am weak O - - - Lord for I am weak for I am weak

Lord for I am weak O Lord for I am weak

98 76 6 5 5 #6 Lord for I am weak for I am weak 43# #

weak O Lord for I am weak O Lord for I am weak



O Lord heal me for my bones my bones are vexed O Lord heal me

O Lord heal me O Lord heal me

O Lord heal me for my bones my bones are vexed O Lord heal me

O Lord heal me O Lord heal me

O Lord heal me for my bones my bones are vexed O Lord heal me

O Lord heal me O Lord heal me

O Lord heal me for my bones are vexed for my bones are

O Lord heal me for my bones are vexed

O Lord heal me heal me for my bones are

O Lord heal me for my bones are vexed for my

O Lord heal me for my bones are vexed my

O Lord heal me for my bones are vexed are vexed for my

vexed my bones are vexed

for my bones are vexed

vexed my bones are vexed

bones my bones are vexed

bones my bones are vexed

bones my bones are vexed

*Verse for 3 Voices slow*

My Soul also is sore troubled my Soul

My Soul also is sore troubled my Soul

My Soul also is sore troubled my Soul



# Psalm 6<sup>th</sup>

83

Royal  
Academy  
of Music  
Library

also is sore troubled But Lord how long how long wilt thou

also is sore troubled But Lord how long how long wilt thou

also is sore troubled But Lord how long how long wilt thou

punish me Lord how long how long wilt thou punish me but Lord how

punish me Lord how long how long wilt thou punish me but Lord how

punish me Lord how long how long wilt thou punish me how long

long how long wilt thou punish me how long wilt thou punish me

long how long how long wilt thou punish me

how long wilt thou punish me how long wilt thou punish me

## Chorus

Turn thee O

Turn thee O Lord and deliver my

Turn thee O Lord O Lord and deliver my Soul turn thee and deliver my

Turn thee O Lord and deliver my



Handwritten musical notation for a hymn, featuring multiple staves with lyrics and musical notes. The lyrics include "Lord O Lord and deliver my Soul turn thee O Lord and deliver my Soul". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written below the staves, and the musical notation is written above the staves. The page is numbered 76 in the bottom right corner.



*Psalms 6<sup>th</sup>*

85

Royal  
Academy  
of Music  
Library

*-liver my Soul*

*-liver my Soul*

*-liver my Soul*

*Soul O save me for thy mercies sake for thy mercies sake save*

*-liver my Soul O save me for thy mercies sake for thy*

*-liver my Soul*

*O save me for thy mercies sake for thy*

*O save me*

*me save me for thy mer - - - cies sake*

*mercies sake O save me for thy mercies sake save me for thy mer - cies*

*O save me for thy mercies sake for thy mercies sake O*

*mercies sake for thy mer - - cies sake save me for thy mercies*

*O*

*for thy mercies sake for thy mercies sake save me save me for thy*

*O save me for thy mercies sake for thy mercies sake O save me*

*sake O save me for thy mercies*

*save me*







Anthem Psalm 48 for 3 Voices

Royal  
87 Academy  
of Music  
Library

*Slow*

WE wait for thy Lov = ing kindness O = = = God

We wait for thy loving kindness O

for thy lo = ving kindness O

God for thy lo = ving kindness O

wait for thy lo = ving kindness O God

*Organs*

God in the midst the midst of thy Temple

God in the midst the midst of thy Temple

God in the midst in the midst of thy Temple

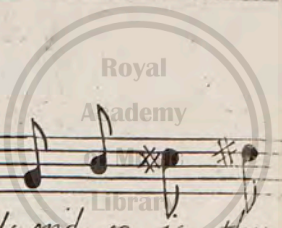
O God ac = cording to thy name

O God according to thy name

O God ac =



## Psalm 48



so is thy prai = = = se unto the worlds end so is thy  
 so is thy praise unto the worlds end  
 = cording to thy name so is thy praise unto the worlds end #5 6  
 4 3 7 4 3 7 4 3 4 3

prai = = = se so is thy prai = = = se  
 so is thy prai = = = se so is thy praise = = =  
 so is thy prai = = = se so is thy  
 4 #4 6 6 87 65 #4 #3 4

so is thy praise so is thy praise unto the worlds end unto the worlds  
 so is thy praise so is thy praise unto the worlds end unto the worlds  
 praise so is thy praise un- to the worlds end unto the worlds  
 #3 4 3 # 4 3 #

## Chorus

end Thy right hand thy right hand is full of righteousness  
 end Thy right hand thy right hand is full of righteousness  
 end Thy right hand thy right hand is full of righteousness  
 Thy right hand thy right hand is full of righteousness



# Psalm 48

89

Royal  
Academy  
of Music  
Library

thy right hand is full of righteousness is full of  
thy right hand is full is full of righteousness thy right hand is full of  
thy right hand is full of righteousness thy right hand is full of  
thy right hand is full is full of righteousness is full of

righteousness is full of righteousness  
righteousness Thy right hand is full of righteousness  
righteousness Thy right hand is full of righteousness  
righteousness is full of righteousness

Solo

Cornet Stop:

Organ 2 Diapasons upon the left hand

Let the Mount Sion rejoyce and let the daughter of Judah be

Cornet Stop

gla = = = = d because he =



Royal Academy of Music Library

cause of thy Judgments Let the Mount Sion re-

joyce & let the daughter of Judah be gla- = = = = d

be gla- = = = = d because because of thy

Judgments Let the daughter of Judah be glad

because because of thy Judgments because of thy

43# #3 # 43# # 6 4 7 # #

#3 4 5 3 4 5 3 6 5 4 3

7 4 3 #3

987 43# # 6 4 65 43# 6



Psalm 48

91

Royal  
Academy  
of Music  
Library

Judgments O Lord because of thy Judgments thy Judgments O Lord

6 6 6 #5 6 98 4 3 #

Chorus

Walk about Sion and go round about her and tell the tow'rs there =

Walk about Sion and go round about her and tell the tow'rs there =

Walk about Sion and go round about her and tell the tow'rs there =

Walk about Sion and go round about her and tell the tow'rs there =

of mark well her bulwarks set up her houses that ye may

of mark well her bulwarks set up her houses

of mark well her bulwarks set up her houses that ye may

of mark well her bulwarks set up her houses

tell them that come after ye may tell them that come after

that ye may tell them that come after ye may

tell them that come after ye may tell them that come after

that ye may

4 6 7 6 5



that ye may tell them that come after  
tell them that come after that come after  
that ye may tell them that come after  
tell them that come after that come after

*Verse 3 Voices Break*  
For this is our God for ever and ever  
for ever and ever For this is our  
for ever and ever

for ever and ever For this is our God for ever and ever for  
God for ever and ever for this is our God for  
for ever and ever for this is our God for this is our God for

this is our God for ever and ever for ever and  
this is our God for ever and ever  
this is our God for ever and ever for ever and ever







God for ever and ever for ever for ever for

God for ever and ever for ever for ever

God for ever and ever for ever for ever and

God for ever and e <sup>65</sup><sub>43#</sub> <sup>65</sup><sub>43#</sub> <sup>65</sup><sub>43#</sub> <sup>65</sup><sub>43#</sub> ver for

ever and ever for e = = ver for ever and ever for this is our

and ever for ever for ever and ever for this is our

ever for e = = ver & ever for ever and ever for this is our

ever for e = = ver for ever and ever for this is our

God for ever and ever *slow* He will be our guide our guide unto

God for ever and ever He will be our guide our guide unto

God for ever and ever He will be our guide our guide unto

God for ever and ever He will be our guide our guide unto

death He will be our guide our guide unto death

death He will be our guide our guide unto death

death He will be our guide our guide unto death

death He will be our guide our guide unto death



*Anthem a 2 Voi: Psalm the 105. Vers 55.*

95

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Handwritten musical score for the hymn "I will sing unto the Lord." The score is written on three staves. The first staff is for the voice (Voi) and the second and third staves are for the organ. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the staves: "Verse 2 Voi: I will sing unto the Lord, I will sing unto the Lord, I will sing unto the Lord." The organ part includes figured bass notation (6, 7 6, 6, 4 3) and a final cadence (X).

Lord, as long as I live; I will sing

unto the Lord, as long as I live; I will si

I will sing

A handwritten musical score on three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The lyrics are written below the staves: "I will sing" under the first staff, "unto the Lord, as long as I live," under the second staff, and "ng 6 7 6 7 6 5 6 5 4 3" under the third staff. The music consists of various note values including quarter, eighth, and sixteenth notes, as well as rests. The handwriting is in cursive, and the paper shows signs of age and wear.

A handwritten musical score on three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The lyrics are written in cursive below the staves. The first line of the top staff reads "I will praise my God,". The second line of the top staff reads "I will praise my God, while I have my". The first line of the middle staff reads "praise my God". The second line of the middle staff reads "I will praise my God while I have my". The first line of the bottom staff is empty. The second line of the bottom staff is empty. The third line of the bottom staff is empty. The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are also some decorative flourishes and a small "6" written below the middle staff.

*I will praise my God,*

*I will praise my God, while I have my*

*praise my God*

*I will praise my God while I have my*

Handwritten musical score for the hymn "My God, while I have my Being will Praise". The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the basso continuo. The lyrics are written in cursive below the staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The lyrics are: "Being will praise my God, while I have my Being will Praise". The score includes various musical notations such as notes, rests, and accidentals.

Being will praise my God, while I have my Being will Praise



praise my God while I have I have my Being; will  
 my God while I have, while I have my Being; will praise.

6 7 6 6 6 6 5 4

praise my God, while I have, I have my Being.  
 my God, while I have, I have my Being. Ritto

6 6 # 6

Solo Loud Organ. And so shall my Words please him,  
 soft

6 6 # 4 3

And so shall my Words please him; my joy shall be in the  
 Soft Loud Soft

6 6 4 3 6 7 6

Lord, my joy shall be in the Lord, and so shall my Words, shall my Words

4 3 5 7 6

please him; my joy shall be in the Lord;

6 6 6 7 6 6 6 6

my joy shall be in the Lord.

4 3 3 2



Verse 2 Vor: I will sing unto the Lord

I will sing unto the Lord

6 6 4 3 6 7 6 3

Lord, as long as I live, I will sing

unto the Lord, as long as I live, I will

6 3 6 6 6 8 7 #

I will sing unto the Lord, as long as I

sing unto the Lord as long as I

6 7 6 6 5 6 5 4 3

live, I will praise my God, while I have, I have my Being;

live, I will praise my God, while I have, I have my Being; will

5 6 6 6 7 6 6 5 4 3 6

will praise my God, while I have, I have my

praise my God, while I have, I have my

6 6 6 5 6 6 7 6 6 5 4 3



*Being.* *Ritornel:* *As for Sinners, for*

*Sinners, they shall be consumed out of the Earth; As for Sinners,*

*they shall be consumed out of the Earth*

*And the Ungodly, And the Ungodly shall come to an End.* *Loud* *Brisk*

*But praise thou the Lord,* *Soft*

*praise thou the Lord, O*

*Organ* *my Soul;*



*Psalms the 103<sup>d</sup>*

99

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*Praise thou the Lord O my Soul; Ritto:*

*Praise thou the Lord, Praise thou the Lord, Ritto:*

*my Soul, Praise the Lord; Ritto:*

*my Soul Praise the*

*slow*  
*Lord, Praise the Lord,*

*Verse 4 Voices and Chorus.*

*Glory be to the Fa.ther, and to the Son, and to the Holy Gost.*



As it was in the Beginning is

As it was in the Beginning, is now, is now, as it was in the Be

was in the Beginning, is now, is now, is now, as it

As it was in the Be...gining, is now, is now, as it was in the Be

6 5 4 6 6 9 6 5

now, the Beginning, is now and e...ver shall be,

gin...ing, is now, and e...ver shall be, and e...ver

was in the Beginning, is now and ever shall be, and ever

gining, is now, is now and e...ver shall be, and ever

9 8 6 # 6 5 6 7 7 6 7 # 5

shall be, world without end, with out

shall be, world without end, world with out

shall be, world without end, world without end, world without

shall be, world without end, world without end, world without

6 5 9 8 # 7 5 3 4 # 2



end world without end, A men; A

end, world without end, world without end A men; world

end, world without end A men, world

end, A men; world without end,

6 4 5 4 # 6 87

65

men; world without end, world without end,

without end, without end, A men; world

without end, A men; A men; A

6 6 6 6 A 7 6 5 6 7 6 6

6 3 4

A men; A men.

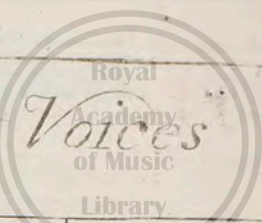
with out end A men.

men A men.

end A men.

7 6 6 4 \* 3



Verse Anthem Psalm 104<sup>th</sup> for 3 Voices

*PRAISE the Lord O my*

*Praise the Lord O my Soul O - - - my Soul*

*Soul O - - - my Soul*

*Praise the Lord O my Soul O*

*Praise the Lord O my Soul O - - - my*

*my Soul praise the Lord the Lord O my Soul O - - - my*

*Praise the Lord O my Soul praise the Lord O my*

*Soul praise the Lord praise the Lord O my Soul O - - - my Soul*

*Soul praise the Lord praise the Lord O - - - my Soul*

*Soul praise the Lord praise the Lord O my Soul O my Soul*

6 76 4 3

6 76 4 2 76

4 3 # 7 5

4 3 9 8 6 5 6 5 4 3 #



Psalm 104<sup>th</sup>

103

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O Lord my God

O Lord my God

O Lord my God O Lord my God Thou art become ex-

6b5 43 9 8 7 6 6 6 6

Thou art become exceeding glo -

Thou

-ceeding glo - - rious art become exceeding glorious

6 5 4 3 4 3 #

rious Thou art become exceeding glo -

art become exceeding glo - rious thou

thou art become exceeding glo - rious thou

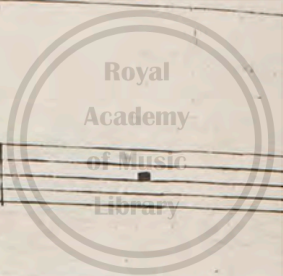
6 5 4 3 # 6

art become exceeding glo - rious thou

art become exceeding glo - rious art become exceeding glorious

3 # 6 7 3 # 9 8 7 5





=rious art become exceeding glorious  
 art become excee - - - ding glorious  
 thou art become exceeding glorious thou art cloathed with  
 7 6 #3 4 4 3 # 6

Thou art clothed with Majesty art clothed with Ma - - -  
 Thou art clothed with Majesty art clothed with Ma - - -  
 Majesty with Ma - - - jesty 5 4  
 4 3 6 4 6 4 5 9 6 7

= jesty and honour thou art clothed with  
 = jesty and honour thou art clothed with  
 and honour thou art clothed with Majesty  
 5 4 3 5 6 4 3 6 4 2

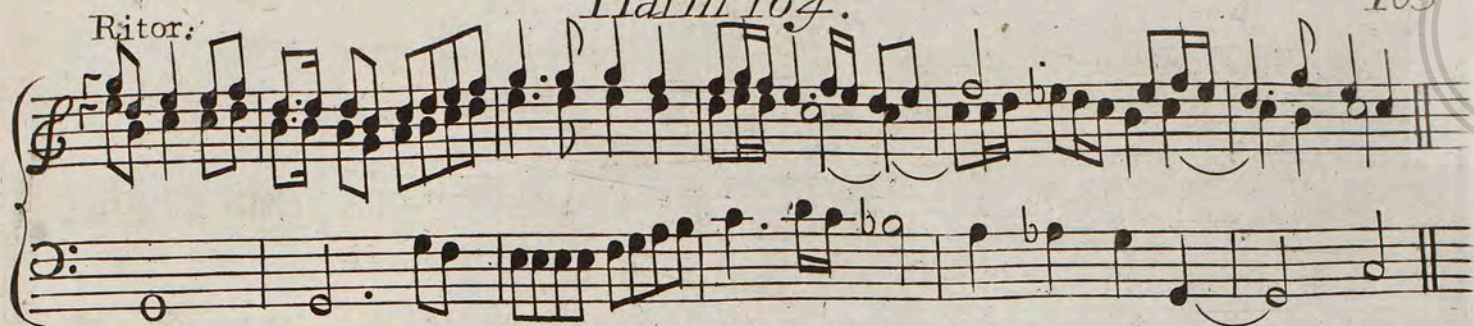
Majesty with Ma - - - jesty & honour  
 Majesty with Ma - - - jesty & honour  
 with Ma - - - jesty & honour  
 6 4 6 9 6 4 9 3 8 4 2 6 6 5 7 7 4 3



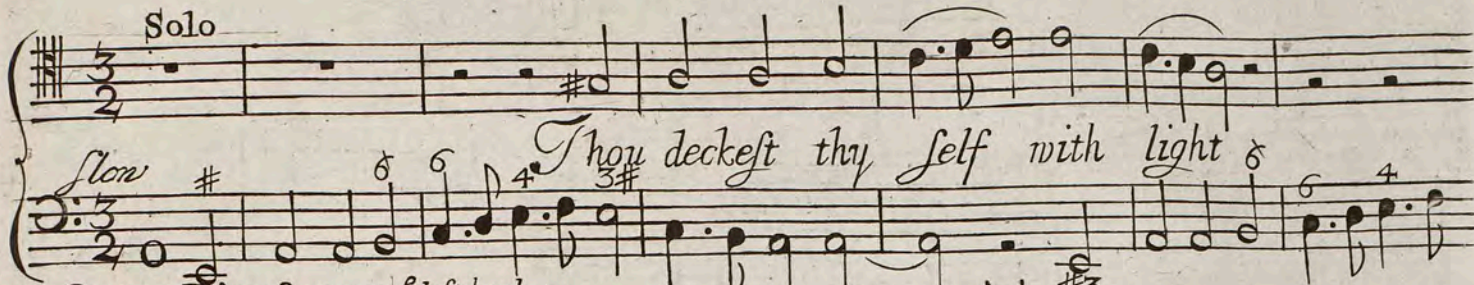
*Psalms 104<sup>th</sup>*

105

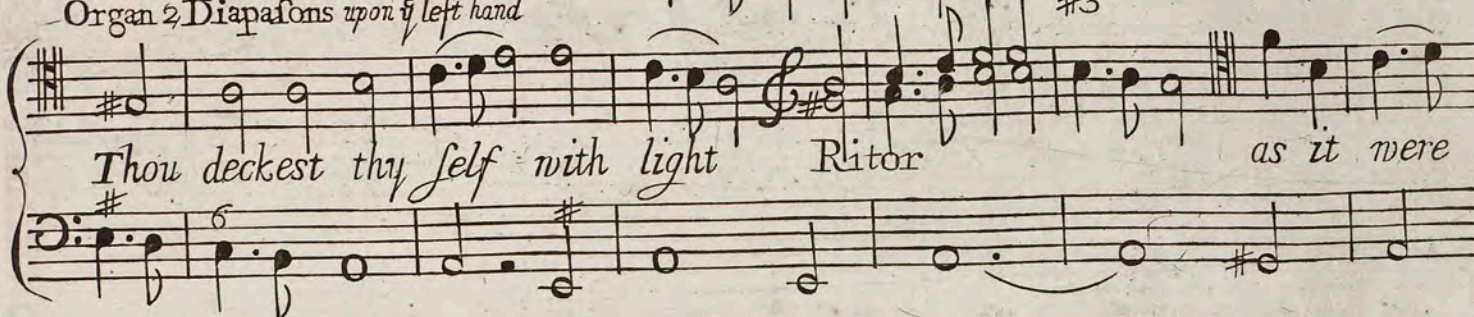
Ritor:



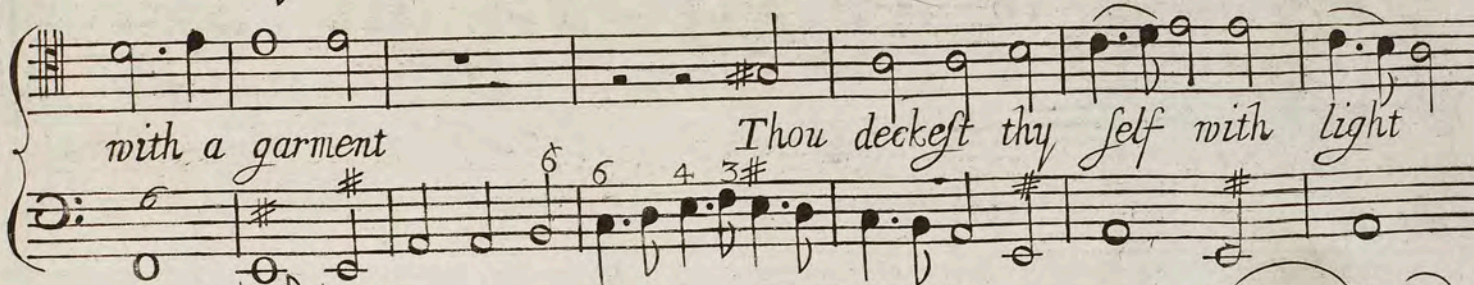
Solo



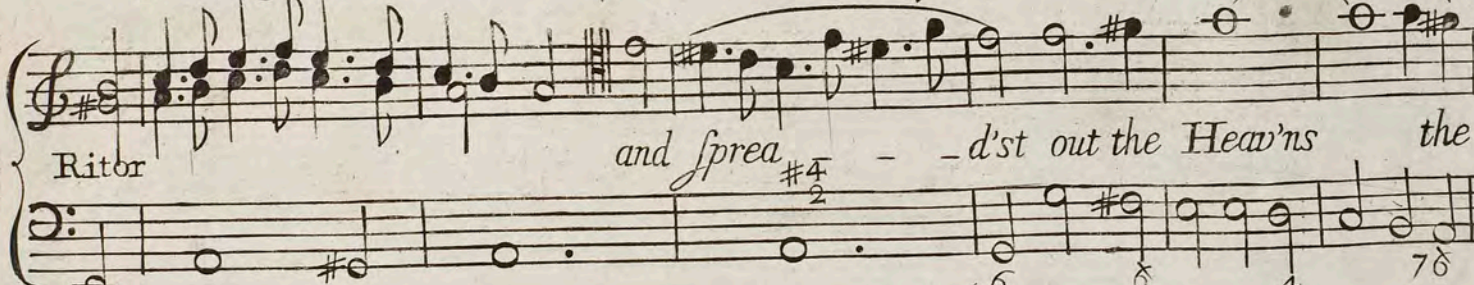
Organ 2 Diapasons upon left hand



*Thou deckest thy self with light* Ritor *as it were*

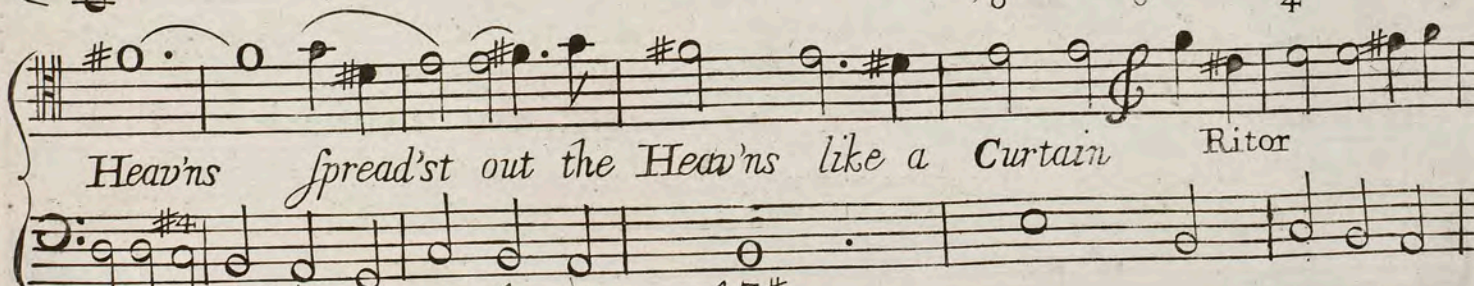


*with a garment* *Thou deckest thy self with light*

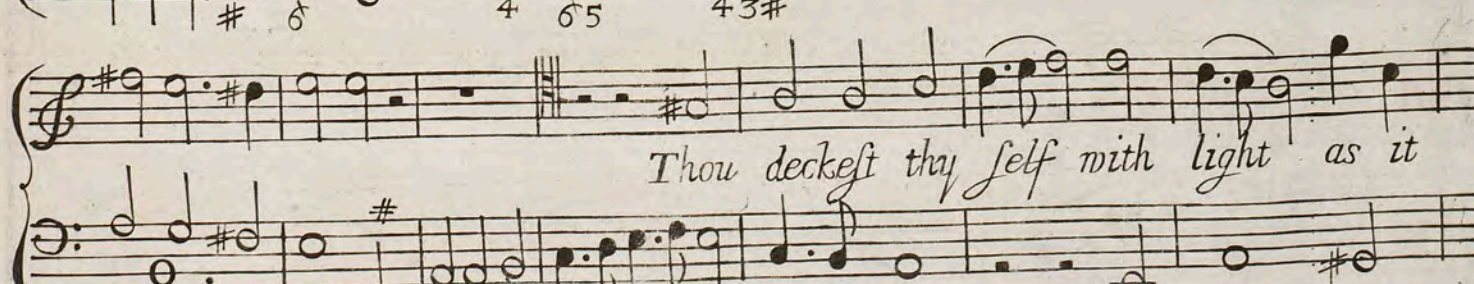


Ritor

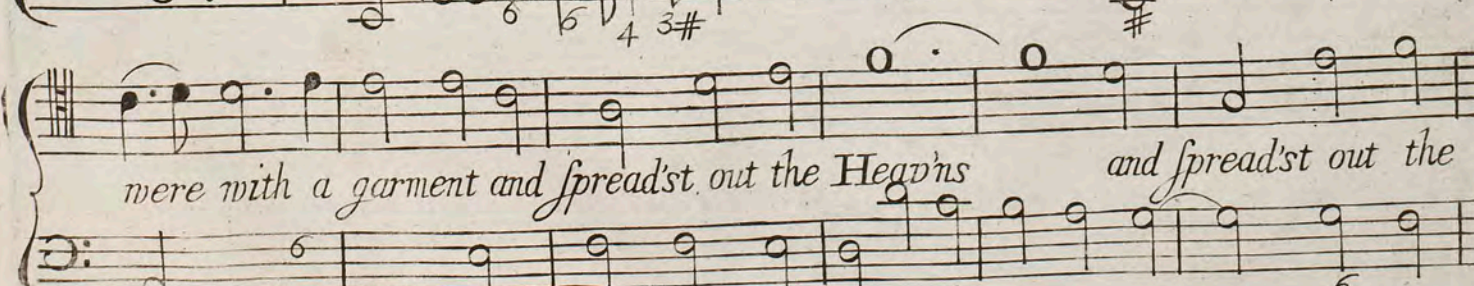
*and spread'st out the Heav'n's* the



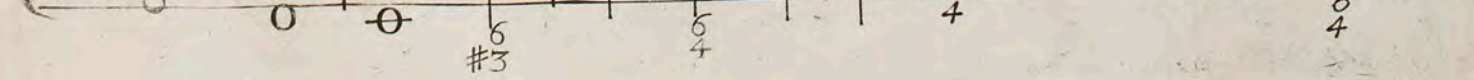
*Heav'n's spread'st out the Heav'n's like a Curtain* Ritor



*Thou deckest thy self with light as it*



*were with a garment and spread'st out the Heav'n's* *and spread'st out the*





Psalm 104.<sup>th</sup>

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Heav'ns sprea - - - d'st out the Heav'ns like a

Curtain and spread'st out the Heav'ns and spread'st out the Hea -

- v'ns sprea - - - d'st out the Heav'ns like a Curtain *Ritor*

*Solo* Who layeth the beams of his Chambers in  $\frac{1}{2}$  waters

*Loud Organ left hand* who layeth the beams of his Chambers in the

*Ritor soft* waters and maketh the Clouds his Chariot and

*Loud Or: soft* maketh upon the wings the wings of  $\frac{1}{2}$  wind

*Ritor* *Loud Or:*



*Psalms 104<sup>th</sup>*

107

and maketh the Clouds his Chariot

and wa - lketh upon the wings of the wind

who layeth the beams of his Chambers in the

waters and maketh the Clouds his Chariot and

wal - keth wal - keth

upon the wings of the wind

*Loud Or:*

*Verse 2 Voices*

*slow*

He maketh his Angels Spirits he

He maketh his Angels Spirits He maketh he



maketh he maketh his An - - - gels Spirits and his

ma - - - keth his Angels Spirits

43 4 6 7 43

Ministers a fla - - - ming fire and his

and his Ministers his Ministers a fla - - -

6 7 6 6 5 6 7 6 4 3

Ministers a fla - - - ming fire he maketh his Angels

- - - - - ming fire he maketh his Angels

6 5 6 6 5 6 6 4 5 6 4 5 6 4 5 6

Spirits and his Ministers his Ministers a fla - - -

Spirits and his Ministers his Ministers a fla - - -

6 4 3 6 4 3 6 4 3 6 4 3 6 4 3 6

Ministers a fla - - - ming fire

Ministers a fla - - - ming fire

6 4 3 6 4 3 6 4 3 6 4 3 6 4 3 6



Chorus

Psalm 104<sup>th</sup>

109

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He laid the foundation of the Earth

He laid the foundation of the Earth that it never should

He laid the foundation of the Earth that it never should move should

He laid the foundation of the Earth

that it never should move at a - ny

mo - - - - - ve that it never should move at a - ny

mo - - - - - ve at any time that it never should move that it never should

that it never should mo - - - - - ve at a - ny

time that it never it ne - - - ver should move should move at any time

time that it never should mo - - - - - ve at any time

move at a - ny time it never should mo - - - - - ve at any time

time that it never it never should move that it never should move at any time

*slow Solo*

O - - - Lord O - - - Lord how manifold how

manifold are thy works O - - - Lord O - - - Lord



Psalm 104.<sup>th</sup>Royal  
Academy  
of Music  
Library

how manifold how manifold are thy works in Wisdom hast thou

4 2 6 7 6 5 6 7 6

made them all O - - - Lord how manifold are thy

5 3 1 3 1 3 7 6 # 6 4 2 6 4 3 1

works in Wisdom hast thou made them all the Earth is full is

4 3 5 6

full of thy riches the Earth is full is full of thy riches

# 3 1 3 7 6 6 # 4 3 1

the Earth is full is full of thy riches Ritor:

# 4 3 #

## Verse 3 Voices

The glo - - - rious Majesty of the Lord shall en

The glo - - -

9 6 4 3



Psalm 104<sup>th</sup>

111

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=dure for ever the glo -

The glo - rious Majesty of the

- rious Majesty of the Lord shall endure for ever

7 4 3 # 4 7 4 3

- rious Majesty of the Lord shall endure for

Lord shall endure for ever the glo - rious Majesty

5 the glo - rious Majesty

7 6 7 6 5 4 3

ever and ever the glo - rious Majesty

of the Lord shall endure for ever the glorious Majesty

of the Lord shall endure for ever the glorious Majesty

7 6 # 3 6 5 4 3 #

of the Lord shall endure for ever for ever

of the Lord shall endure for ever for ever

of the Lord shall endure for shall endure shall en =

7 5 5 4 3 4 3 #



for ever for ever shall endure for

for ever for ever for ever and ever shall en-

=dure shall endure for ever shall endure for ever for

4 3# 7

ever and ever shall endure for ever and ever the

=dure shall endure for ever and ever the Lord shall rejoyce

ever and ever shall endure for ever and ever the Lord shall rejoyce

7 6 4 3#

Lord shall rejoyce the Lord shall rejoyce

the Lord shall rejoyce in his works the

shall rejoyce rejoyce in his works

4 3# 6 4 7

in his works the Lord shall rejoyce rejoy - - - ce re =

Lord shall rejoyce in his works rejoy - - - ce re =

rejoyce rejoyce re =

4 7 3# #3 6 4 7



Psalm 104<sup>th</sup>

115

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*joy - - - ce the Lord shall rejoyce in his works Ritor:*

*joy - - - ce the Lord shall rejoyce in his works*

*joyce rejoyce the Lord shall rejoyce in his works*

7 9 7 5

*Verse Brisk* *Chorus*

*Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-*

*Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-*

*Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-*

6 6 6 6 4 3 *Cho: Hallelujah Halle-*

*Verse*

*-lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-*

*-lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-*

*-lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-*

*-lujah Hallelujah Hallelujah Verse*

4 3 # 4 2





*Chorus*

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

7 6 *Chorus* Hallelujah Hallelujah Hallelujah Halle-

*Verse*

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah *Verse* Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

56 *Chorus* Halle-

*Verse*

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

=lujah Hallelujah Hallelujah Hallelujah Hallelujah Halle-

56 75

*Slow*

=lujah Hallelujah Hallelujah Hallelujah Hallelujah

=lujah Hallelujah Hallelujah Hallelujah Hallelujah

=lujah Hallelujah Hallelujah Hallelujah Hallelujah

9 6 7 4 3  
7 4 5



Psalm 104<sup>th</sup>

115

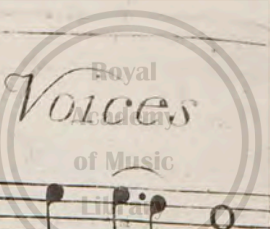
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Chorus

Hallelujah Hallelujah Hallelujah Hallelujah Halle-  
Hallelujah Hallelujah Hallelujah Hallelujah Halle-  
Hallelujah Hallelujah Hallelujah Hallelujah Halle-  
Hallelujah Hallelujah Hallelujah Hallelujah Halle-  
=lujah Hallelujah Hal - - - lujah Hallelujah Hal-  
=lujah Hallelujah Hallelu - - - jah Hal-  
=lujah Hallelujah Hallelujah Hallelujah Hallelu - - - jah  
=lujah Hallelu - - - jah Hal - - - jah  
=lelujah  
=le = lujah  
Halle - - lujah  
=le - - lujah



## Full Anthem Psalm 102 for 4.5.6. &amp; 8 Voices



HEAR my prayer O Lord

Hear my prayer O Lord and let my crying come un-

Hear my pray'r O Lord and let my crying my cry - ing

Hear my prayer O

and let my crying come un-to thee Hear

-to thee Hear my prayer O Lord & let my crying my crying

come unto thee Hear my prayer O Lord O

Lord and let my cry-ing come un-to thee my crying come unto thee

Hear my prayer O Lord & let my crying come unto thee O

my prayer O Lord and let my crying let my crying come un-

come unto thee Hear my

Lord hear my prayer O Lord and let my crying come un-

Hear my prayer O Lord and let my crying let my cry-

Lord Hear my prayer O Lord



# Psalm 102

117

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to thee O Lord and let my cry- ing come unto thee  
 prayer O Lord and let my crying come un-  
 to thee and let my crying come unto thee  
 ing come unto thee and let my crying come  
 O Lord and let my crying come unto thee O

Hear my prayer O Lord hear my prayer O  
 to thee Hear my prayer O Lord hear  
 and let my crying come unto thee O Lord hear my  
 unto thee O Lord hear my  
 Lord hear my prayer O Lord and let my crying come un

Lord hear my prayer O  
 my prayer O Lord hear my pray'r  
 prayer O Lord hear my prayer O Lord hear  
 prayer O Tenor Lord hear my prayer O Lord both  
 hear my prayer hear my prayer  
 to thee O Lord hear my prayer O



Lord and let my crying come unto thee

and let my crying come unto thee O Lord

my prayer and let my crying my

Lord and let my crying come un-to thee O Lord and let my

Lord and let my crying come unto thee

and let my cry-ing come unto thee my crying come unto thee

and let my crying come unto thee

crying come un-to thee & let my crying come unto thee

crying my cry-ing come unto thee come unto thee

O Lord and let my crying my cry-ing come unto thee

*Verse*

*Decany*

Hide not thy face from me in the

Hide not thy face from me in the

*Decany*

Hide not thy face from me in the time of my trouble

Hide not thy face from me in the time of my trouble

Hide not thy face from me in the time of my trouble



Psalm 102

119

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time of my trouble. Hide not thy face from me in  
time of my trouble. Hide not thy face  
time of my trouble Hide not thy face  
Hide not thy face from me in the time of my trouble  
Hide not thy face from me in the time of my trouble  
Hide not thy face from me in the time of my trouble Hide not thy face  
Full

the time the time of my trouble Full  
from me in the time the time of my trouble Full  
from me in the time of my trouble Full  
in the time the time of my trouble Full  
in the time the time of my trouble Full Incline thine  
from me in the time of my trouble Incline thine ear unto me

In-  
Incline thine ear unto me when I call  
Incline thine ear unto me when I call incline thine ear un-  
ear unto me unto me when I call Incline thine ear unto me when I  
when I call when I call In- cline thine ear unto me in-



*Incline thine ear unto me when I call*

*Incline thine ear unto me when I*

*to me when I call incline thine ear unto me when I*

*call*

*Incline thine ear unto me when I*

*Incline thine ear unto me when I call*

*In-*

*Incline thine ear un- to me*

*call*

*incline thine ear unto me when I*

*call incline thine ear un- to me when I call when*

*call when I call in- cline thine ear unto me*

*Incline thine ear unto me when I call incline thine ear un-*

*when I call O hear me O hear me and that right soon*

*call O hear me O hear me and that right soon*

*I call O hear me O hear me and that right soon incline thine ear un-*

*when I call O hear me O hear me and that right soon*

*to me when I call O hear me O hear me and that right soon*

*In-*



# Psalm 102

121

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*Incline thine ear unto me when I*  
*to me when I call incline thine ear unto me in-*  
*Incline thine ear unto me when I call when I call*  
*-cline thine ear unto me when I call when I call incline thine ear un-*

*Incline thine ear unto me when I call*  
*call incline thine*  
*-cline thine ear unto me when I call when I call incline thine ear thine*  
*Incline thine ear unto me when I call incline thine ear*  
*to me Incline thine ear unto me when I call*

*slow*  
*Incline thine ear unto me when I call when I call O hear me O hear me and that right*  
*ear unto me when I call when I call O hear me O hear me and that right*  
*ear unto me when I call I call. O hear me O hear me & that right*  
*incline thine ear unto me when I call O hear me O hear me and that right*  
*Incline thine ear unto me when I call when I call O hear me O hear me and that right*







Anthem

Psalms 66<sup>th</sup>

125

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Solo

Cornet stop.

The first system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a solo cornet part, marked 'Solo' and 'Cornet stop.'. The bottom staff is a bass clef with the same key signature and time signature, containing a piano accompaniment. The music is in a 3/4 time signature.

The second system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a cornet part, marked 'Cornet'. The bottom staff is a bass clef with the same key signature and time signature, containing a piano accompaniment. The lyrics 'O O be joy = full be joy = = = full in God all ye Lands' are written below the piano staff. The music is in a 3/4 time signature.

The third system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a cornet part, marked 'Cornet'. The bottom staff is a bass clef with the same key signature and time signature, containing a piano accompaniment. The lyrics 'O O be joy = full in God all ye Lands' are written below the piano staff. The music is in a 3/4 time signature.

The fourth system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature, containing a piano accompaniment. The lyrics 'be joyfull be joyfull be joyfull in God all all ye Lands' are written below the piano staff. The music is in a 3/4 time signature.

The fifth system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature, containing a piano accompaniment. The lyrics 'O be joyfull in God all all ye Lands' are written below the piano staff. The music is in a 3/4 time signature.



Sing praises unto the honour of his name sing praises un-

6 4 3# 6

to the honour of his name sing prai - ses sing prai -

6 6 6 # 6 7 6

*Cornet stop*

ses unto the honour of his name

4 6 3 7 6 4 6 3 7 6 7#6 4 3# 6 7 6 4 3 7 6 4 3 7 6 #6 4 3#

make his praise to be glo - rious to be glo -

6 4 #

rious make his prai - se to be glorious

7 # 5 4 3# 6 7 6 # 4 3 7 6 #6 7 6



Psalms 66<sup>th</sup>

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to be glo - rious to be glorious to be glo -

6 4 3 # 6 4 7

rious make his prai - se to be glorious, to be glo -

7 7 7 b5 4 3

Loud Or: left hand

rious to be glo - rious make his prai - se to be

soft 7 7 7 7 b5 4 3

glorious

6 7 6 4 3 7 6 4 3 7 6 4 3

Say unto God O how wonderfull how wonderfull how wonderfull art

7 6 6 7 6 6 7 #

Slow





thou in thy works O how wonderfull · how wonderfull art thou

43# 6 76 6 76

in thy works

# 2 Diapasons on the left hand

6 7 6 75# 6 5 43#

Thro' the greatness the greatness of thy pow'r

76 # 6 5 43#

Thro' the great-ness of thy

7 # 6 5 43# 43# #4 6 75 6 5 4#

pow'r shall thine enemies be found liars unto thee shall thine

6 76 6 7 6 # 4 43#

enemies thine enemies be found liars be found liars unto thee

7 6 7 6 43

thro' the greatness the great-ness of thy pow'r shall thine enemies

6 #4 6 43# 5 4

shall thine enemies be found liars be found liars unto thee

46 5 43#



# Psalm 66<sup>th</sup>

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shall thine enemies shall thine enemies be found liars be found liars unto thee

## Chorus

For all the world all the world shall worship thee all the  
For all the world all the world shall worship thee all the  
For all the world all the world shall worship thee all the  
For all the world all the world shall worship thee all the  
world all the world shall worship thee  
world all the world shall worship thee  
world all the world shall worship thee  
world all the world shall worship thee

Loud Organ left hand Brisk Sing of thee and prai : : : se thy  
soft 6 # # 2 6 # 6  
name sing of thee and prai : : : : se thy name sing of  
6 # # 2 6 6 5 # 6 43# Loud soft 6



thee and prai : : : : se thy name

# 6 4 3 Loud #

Sing of thee and prai : : : : se thy name

soft # 4 # 3 Loud

Sing of thee and prai : : : : se thy

soft 6 # 4 3 #

## Chorus

Sing of thee and prai : : : : se thy name

Sing of thee and praise thy name and praise thy name sing of

Sing of thee and prai : : : : se thy name sing of

name Sing of thee and praise thy name and praise thy name

sing of thee and prai : : : : se thy name sing of thee

thee sing of thee and praise thy name and praise thy name sing of thee

thee sing of thee and praise thy name and praise thy name sing

sing of thee and prai : : : : se thy name sing of thee



Psalm 66<sup>th</sup>

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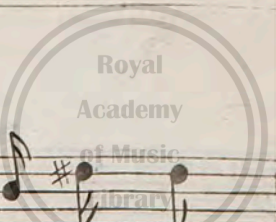
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of thee and prai = se thy name  
of thee and prai = se thy name  
of thee and praise thy name and prai = se thy name  
and prai = se thy name

Verse

2 Diapasons with the left hand slow O come  
hither come hither and hearken all ye all ye that fear  
God O come hither O come hither and hearken all  
ye all ye that fear God O come hither O come  
hither and hearken all ye all ye that fear God and I will  
tell you what he hath done what he hath done for my soul what





he hath done for my Soul and I will tell you what he hath

done for my Soul O come hither and hearken all ye all

ye that fear God all ye that fear God and I will tell you what

he hath done what he hath done for my Soul what he hath

done what he hath done for my Soul

I called unto him with my mouth

And gave him prai = = =

ses with my tongue

*Loud Organ* *soft* *Loud*



*Psalms 66<sup>th</sup>*

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and gave him prai - ses gave him prai - ses with my tongue If I in -

cline unto wickedness with my heart the Lord will not

hear me the Lord will not hear me the Lord will not hear me

But God hath heard me but God hath heard me and con -

sider'd the Voice the Voice of my pray'r but God hath heard me

but God hath heard me and consider'd the Voice the Voice

of my pray'r consider'd the Voice the Voice of my pray'r





## Chorus

Praised praised be God praised praised be God who hath not  
 Praised praised be God praised praised be God who hath not  
 Praised praised be God praised praised be God  
 Praised praised be God praised praised be God

7#6 7 6 5 3# 5 6

cast out my pray'r my pray'r who hath not  
 cast out my pray'r my pray'r  
 who hath not cast out my pray'r  
 who hath not cast out my pray'r hath not

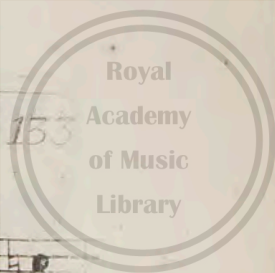
8 7 7 6 6 5 5 4 6 5

cast out my pray'r nor turned his mercy nor turned his mercy  
 nor turned his mercy turned his mercy  
 my pray'r nor turned his mercy nor turned his mercy  
 cast out my pray'r nor turned his mercy nor turned his mercy

7 6 6 7 6 6 7 6



# Psalm 66<sup>th</sup>



from me nor turned his mercy from me nor turned his mercy nor  
 from me nor turned his mercy from me nor turned his mercy nor  
 from me nor turned his mercy from me nor turned his mercy nor  
 from me nor turned his mercy from me nor turned his mercy nor

43# 43# 76 65

turned his mercy from me nor turned his mercy nor turned his  
 turned his mercy from me nor turned his mercy nor turned his  
 turned his mercy from me nor turned his mercy nor turned his  
 turned his mercy from me nor turned his mercy nor turned his

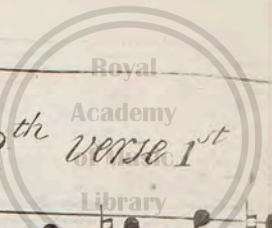
87 65 43 76 65

mercy from me  
 mercy from me  
 mercy from me  
 mercy from me

43



Verse Anthem for 3 Voices Psalm 88<sup>th</sup> verse 1<sup>st</sup>



Solo  
Grave

O - - - Lord God of my salvation I have cri -

ed Day & Night before thee

O - - - Lord God of my salvation I have cri - - ed Day & Night be -

fore thee O let my pray'r enter enter into thy

presence O let my pray'r enter enter into thy

presence incline thine ear unto my calling Ritor:

incline thine ear unto my call: - ing un -

- to my calling incline thine ear incline thine ear incline



*Psalms 88<sup>th</sup>*

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*thine ear thine ear unto : - my calling* *Ritor:*

*3 Voices*

*For my Soul is full of trouble my Soul is full of trouble*

*For my Soul is full of trouble my Soul is full of trouble my*

*For my Soul is full of trouble my Soul is full of trouble*

*my life draweth nigh unto Hell my life draweth*

*life draweth nigh unto Hell*

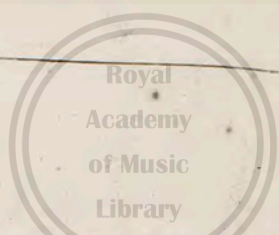
*my life draweth nigh draweth nigh unto*

*nigh unto Hell my life draweth nigh unto Hell*

*life draweth nigh unto Hell my life draweth nigh unto Hell*

*Hell my life draweth nigh un-to Hell*





*Solo slow*

*Ritor:* Thou hast laid me in the

lowest Pit hast laid me in the lowest Pit in a place of

darkness in a place of darkness and in the Deep thou hast

laid me in the lowest Pit in a place of darkness and in the

Deep in a place of darkness and in the Deep

*3 Voices*

and thou hast vexed

and thou hast vex-ed me hast

Thine indignation lieth hard upon me

7 6 7 6 5 0 0

5 6 6 5 4 3 6 6

7 3 4 3 4 3 7 3 4 3 6 5 4 3

6 6 9 8 6 4 3 7 3

4 3 6 6 6 4 3 # 0

4 3 6 6 3 6 6 3 9 8 7 3



Psalm 88<sup>th</sup>

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me with all thy Storms  
vexed me with all thy Storms and thou hast  
thine indignation lieth hard upon me

43 5 7 43 43 76

and thou hast vexed me with all thy Storms thine indig:  
vexed me hast vexed me with all thy Storms thine indig:  
98 76 4 3 5 7 43 6 43

= nation lieth hard upon me  
= nation lieth hard upon me and thou hast vex = ed  
and thou hast vex = ed me  
43 76 4 6 7 6 5

and thou hast vex = ed me with all thy Storms with  
me with all thy Storms and thou hast vexed me with  
with all thy Storms with  
5 45 46 6 65



*all thy Storms* Ritor:

*all thy Storms*

*all thy Storms*

*Solo slow*

*My sight*

*2 Diapasons with y<sup>e</sup> left hand upon the Great Organ*

*faileth me my sight faileth me for ve: ry trouble*

*Lord Lord I have call'd I have call'd dai: ly up:*

*on thee I have stretched out my hands have stretched out my*

*hands unto thee my sight faileth me my sight*

*faileth me for ve: ry trouble Lord Lord I have call'd Lord*



*Psalm 88<sup>th</sup>*

139

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Lord I have call'd I have call'd dai-ly upon thee I have

stretched out my hands I have stretched out my hands un-

-to thee I have stretched out my hands I have stretched

out my hands unto thee

*3 Voices* Dost thou shew wonders  
*slow* Dost thou shew wonders  
*Loud Organ* Dost thou shew wonders

among the Dead or shall the dead rise up rise up again and  
among the Dead  
among the Dead or







*Psalm 88<sup>th</sup>*

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*se thee and prai*  
*prai se thee and prai*  
*se thee and praise thee and prai*  
*se*

*se thee*  
*thee and prai se thee*  
*se thee and praise thee*

*Chorus* *slow*

*Unto thee have I cry'd O Lord unto thee have I cry'd O*  
*Unto thee have I cry'd O Lord unto thee have I cry'd O*  
*Unto thee have I cry'd O Lord unto thee have I cry'd O*  
*Unto thee have I cry'd O Lord unto thee have I cry'd O*

*Lord and early shall my pray'r come be*  
*Lord and early shall my pray'r come be*  
*Lord and early shall my pray'r come be*  
*Lord and early shall my*





= fore thee and early shall my pray'r come before thee early  
 = fore thee and early shall my pray'r come before thee early  
 = fore thee and early shall my pray'r shall my pray'r  
 pray'r and early shall my pray'r come before thee ear:

shall my pray'r shall my pray'r come be: fore thee  
 shall my pray'r shall my pray'r come before thee and early  
 come before = 7 6 5 = thee shall my pray'r come before 6  
 = ly shall my pray'r come be: fore

and early shall my pray'r and early shall my pray'r and ear  
 shall my pray'r and early shall my pray'r and  
 thee and early shall my pray'r and early shall my pray'r & ear  
 thee and early shall my pray'r and ear: ly

= ly shall my pray'r come before thee Amen  
 early shall my pray'r come before thee Amen  
 = ly shall my pray'r come before thee Amen  
 shall my pray'r come before thee Amen



*A Thanksgiving Anthem Psalm 33<sup>d</sup> 14*

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*Hautboy*

*slow*

*1<sup>st</sup> Violin*

*Loud*

*soft*

*Loud*

*2<sup>d</sup> Violin*

*soft*

*Loud*

*Loud*

*slow*

*soft*

*Loud*

*soft*

*Loud*



Handwritten musical score for "Faster" by J. P. A. 33. The score is written on five staves. The first four staves are in treble clef with a key signature of two flats (Bb, Eb). The fifth staff is in bass clef with the same key signature. The word "Faster" is written in cursive above the first, second, and fourth staves. The score includes various musical notations such as notes, rests, and slurs. Below the fifth staff, there are numerical figures: 6, 7/3 4, 7/5 4/3 5/4, 7/5 8/9 3/5 4, 4b 3b 5, 7 6, 4 3.

Handwritten musical score for "The Bird Song" (Op. 10, No. 1) by Robert Schumann. The score is written on four staves, with the first two staves for the right hand and the last two for the left hand. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the right hand and a supporting bass line in the left hand. The notation includes various note values, rests, and fingerings. The piece is marked "Allegretto".

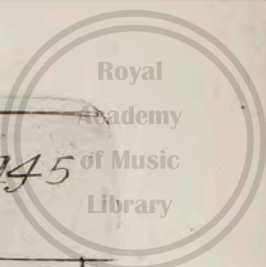
Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the upper staves and a bass line in the lower staves. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line includes some complex figures, such as a triplet of eighth notes and a group of sixteenth notes. The score is written in ink on aged paper.

A handwritten musical score consisting of four staves. The first three staves are treble clefs, and the fourth is a bass clef. All staves have a key signature of two flats (B-flat and E-flat). The notation includes various note values, rests, and fingerings. The third staff has a '6' above a measure, and the fourth staff has '65', '65', '6', '6', '6', and '6' above measures. The manuscript shows signs of age, with some ink bleed-through from the reverse side.



*Psalms 33<sup>d</sup>*

145



Rejoy - - - ce rejoy - - - ce in the Lord O  
for it becometh well the  
for it becometh well the

4 3

*Chorus*

Rejoy - - - ce rejoy - - - ce in the Lord O  
ye righteous rejoyce rejoy - - - ce in the Lord  
just to be thankfull  
just to be thankfull it becometh well if just to be than - - - k - - - full

4 3 Cho.



Handwritten musical score for Psalm 33, featuring multiple staves with lyrics and musical notation. The score is written in a historical style, likely from the 17th or 18th century. The lyrics are in Latin and English, and the musical notation includes various clefs, notes, and rests. The score is divided into two main sections, each with its own set of staves. The first section includes the lyrics "ye righteous for it becometh well the just to be than" and "rejoy = = = ce in the to be thankfull rejoy = = = ce in the". The second section includes the lyrics "for it becometh well the just to be thankfull it becometh well if just to be = kfull" and "Lord for it becometh well the just to be thankfull". The score concludes with the lyrics "Lord 0 ye thankfull rejoyce in the Lord". The musical notation includes various clefs, notes, and rests, and the lyrics are written in a cursive hand.

ye righteous  
for it becometh well the just to be than  
rejoy = = = ce in the  
to be thankfull rejoy = = = ce in the  
for it becometh well the just to be thankfull it becometh well if just to be  
= kfull  
Lord for it becometh well the just to be thankfull  
Lord 0 ye thankfull rejoyce in the Lord



*Verse soft Psalm 33<sup>d</sup>*

147

*Verse soft*

*thankfull rejoy = = = ce rejoy = = = ce in the Lord re =*

*than = = = kfull*

*rejoy = = = ce re =*

*for it becometh well the just to be thankfull*

*O ye righteous*

*Loud*

*Cho:*

*joy = = = ce in the Lord O ye righteous for it be =*

*joy = = = ce in the Lord O ye righteous Cho:*

*rejoy = = =*

*rejoy = = =*

*Cho:*

43#



cometh well the just to be thankfull  
for it becometh well the just to be  
rejoyce in the Lord for it becometh well the just to be  
rejoyce in the Lord O ye  
for it becometh well the just to be thankfull rejoyce in the Lord O ye righteous  
thankfull it becometh well the just to be thankfull  
righteous rejoyce in the Lord O ye righteous it becometh well the

6543<sup>4</sup>/<sub>2</sub>  
87<sup>5</sup>5  
7<sup>5</sup> 3<sup>4</sup> 4<sup>5</sup> 3<sup>#</sup>



*Psalm 33<sup>d</sup>*

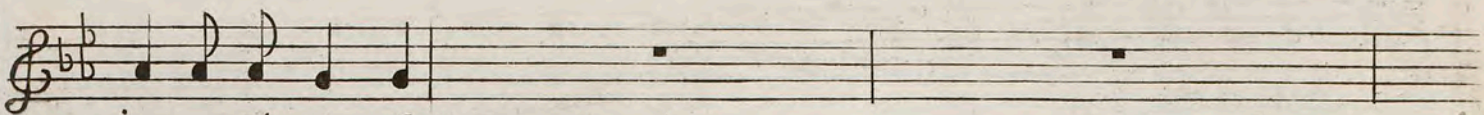
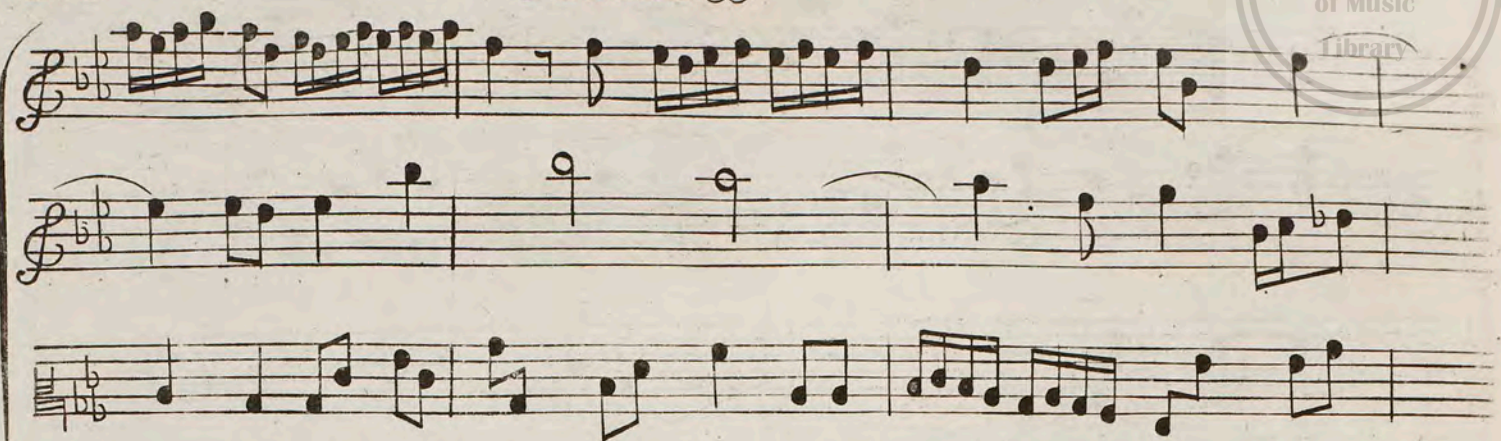


Handwritten musical score for Psalm 33<sup>d</sup>. The score is written on ten staves, with the first five staves grouped by a brace on the left. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and various musical symbols such as notes, rests, and accidentals. The lyrics are written in a cursive hand below the staves.

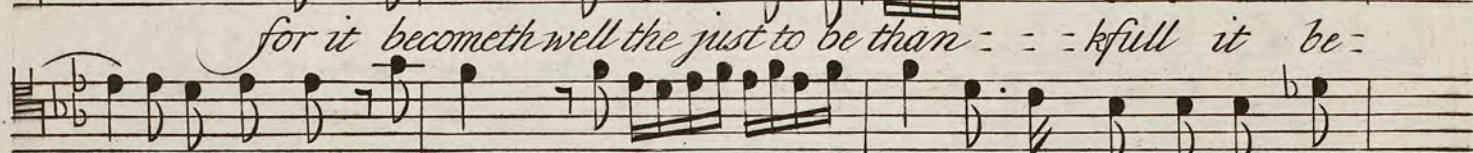
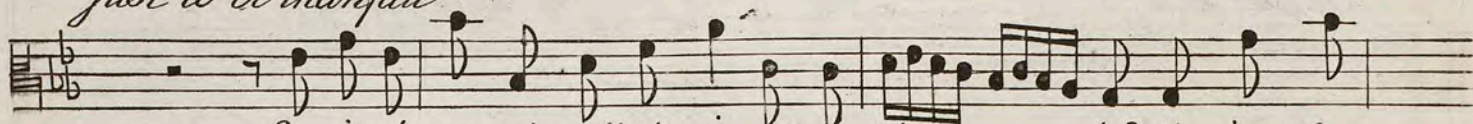
*joyce in the Lord rejoy = = = ce rejoyce in the Lord re-*  
*joy = = = ce in the Lord rejoy = = =*  
*for it becometh well if just to be thankfull rejoy =*  
*just to be thankfull for it becometh well if just to be thankfull*  
*joy = = = ce in the Lord O ye righteous for it becometh well the*  
*= ce in the Lord O ye righteous*  
*= ce in the Lord O ye righteous for it becometh well the just*  
*the just to be thankfull rejoy = = = ce in the Lord O ye*

Figured bass notation is present at the bottom of the staves: 5, b3, 5b, 6, 6, 6/5, 7, 6, 6.

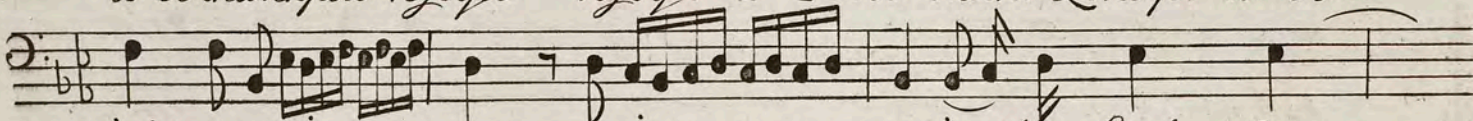




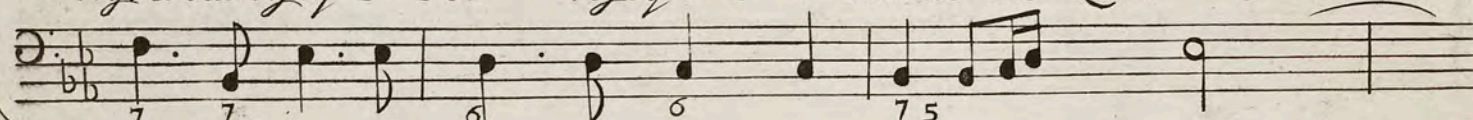
*just to be thankfull*



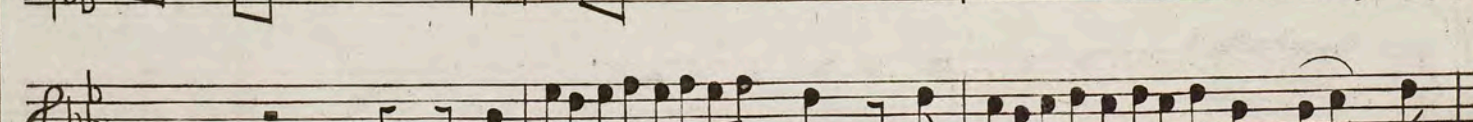
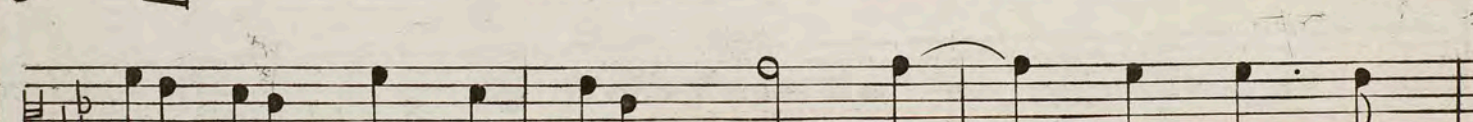
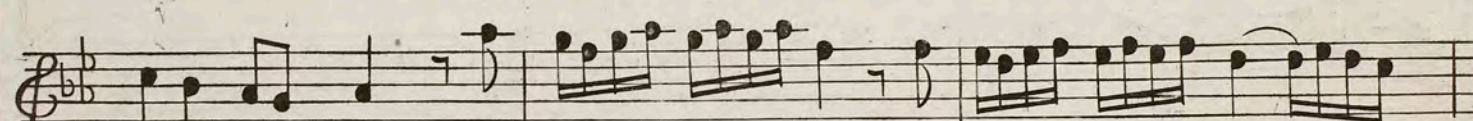
*for it becometh well the just to be than = = = kfull it be =*



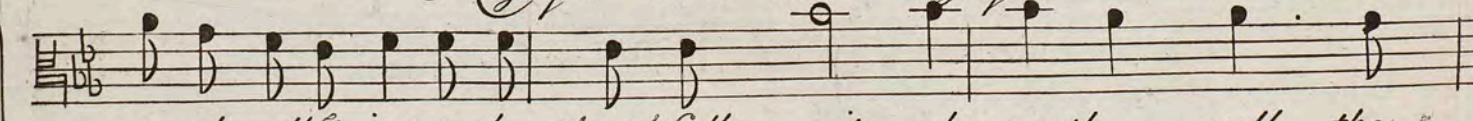
*to be thankfull rejoyce rejoy = = = ce in the Lord for it be =*



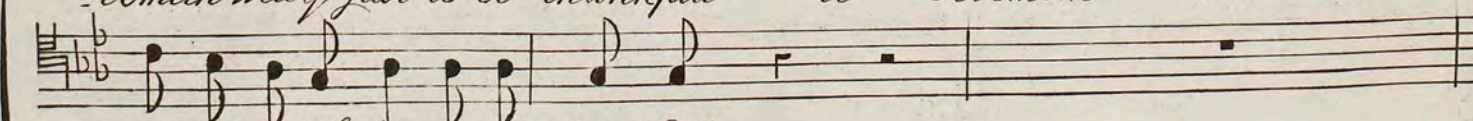
*righteous rejoy = = ce rejoy = = = ce in the Lord O =*



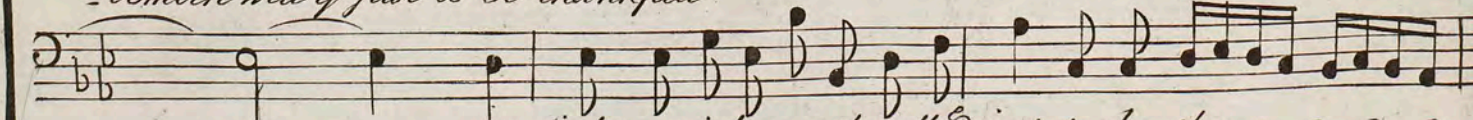
*Rejoy = = = ce rejoy = = = ce in the*



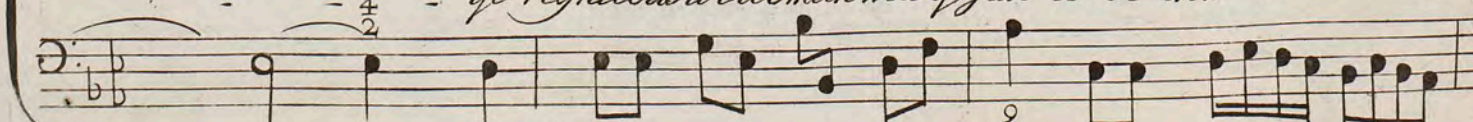
*cometh well if just to be thankfull it becometh well the*



*cometh well if just to be thankfull*



*ye righteous it becometh well if just to be tha = = =*





*Psalms 33<sup>d</sup>*

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*Soft*

*Verse*

*Lord* O = = ye righteous it becometh well the just it be-  
 just it becometh well if just to be thankfull  
 for it becometh well the just to be thankfull  
 = nkfull it becometh well the just to be thankfull

*Loud* *soft*

*Cho:*

= cometh well the just to be thankfull *Verse*  
 to be thankfull it becometh well if just it becometh well the  
 to be thankfull it becometh well the just it becometh well the  
*Cho:* *Verse*  
 to be thankfull





*Loud*

*Cho:*

to be thankfull it becometh well the just for it be-  
 just to be thankfull to be thankfull it becometh well the just the just  
 just to be thankfull for it becometh well the just it be-  
*Cho:* to be thankfull it becometh well the just for it be-  
 3 4 3 4 5 6 5 4 3 2 1 3

*soft*

= cometh well the just to be thankfull  
 to be thankfull  
 = cometh well the just to be thankfull  
 = cometh well the just to be thankfull  
 6 6 4 3 4 3



*Psalm 33<sup>d</sup>*

*Hautboy*

*1<sup>st</sup> Violin*

*2<sup>d</sup> Violin*

Musical score for Hautboy, 1st Violin, and 2nd Violin. The Hautboy part is in the top staff, and the Violins are in the middle staves. The bass line is in the bottom staff. The key signature is B-flat major (two flats). The time signature is common time (C). The Hautboy part is mostly rests. The Violins play a simple harmonic accompaniment. The bass line features a complex, rhythmic pattern with many sixteenth and thirty-second notes, including fingerings like 7, 6, 5, 4, 3, 2, 1, and 6, 5, 4, 3, 2, 1.

*Hautboy*

*Violins*

Musical score for Hautboy and Violins. The Hautboy part is in the top staff, and the Violins are in the middle staves. The key signature is B-flat major (two flats). The time signature is common time (C). The Hautboy part is mostly rests. The Violins play a simple harmonic accompaniment. The bass line features a complex, rhythmic pattern with many sixteenth and thirty-second notes, including fingerings like 6, 5, 4, 3, 2, 1, and 6, 5, 4, 3, 2, 1.

Musical score for the vocal part. The key signature is B-flat major (two flats). The time signature is common time (C). The vocal part is in the top staff. The lyrics are: "Praise the Lord with Harp sing prai- ses unto him." The music is in a simple, homophonic style. The word "soft" is written above the first staff. The bass line features a complex, rhythmic pattern with many sixteenth and thirty-second notes, including fingerings like 6, 5, 4, 3, 2, 1, and 6, 5, 4, 3, 2, 1.



*Praise the Lord with Harp sing prai* = = = = *ses sing*

5 7 3 6 6 6 7 6 5 3

*prai* = = = = *ses with the*

6 6 9 8 9 7 9 8

*Lute with the Lute sing prai* = = = = =

7 6 5 4#3 5 6 4 3



Psalm 33<sup>d</sup>

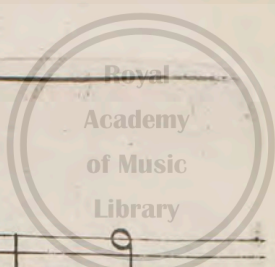
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First system of musical notation, measures 1-8. The system consists of five staves. The first four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of two flats (B-flat, E-flat). The second and third staves are also treble clefs with two flats. The fourth staff is a bass clef with two flats. The fifth staff is a bass clef with two flats. The music is in a 3/4 time signature. The word "Loud" is written above the second staff. The text "ses unto him withy Lute and Instrument of ten strings" is written below the fourth staff. The system ends with a double bar line.

Second system of musical notation, measures 9-16. The system consists of five staves. The first four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of two flats. The second and third staves are also treble clefs with two flats. The fourth staff is a bass clef with two flats. The fifth staff is a bass clef with two flats. The music is in a 3/4 time signature. The word "Praise the Lord with" is written above the fifth staff. The system ends with a double bar line.

Third system of musical notation, measures 17-24. The system consists of five staves. The first four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of two flats. The second and third staves are also treble clefs with two flats. The fourth staff is a bass clef with two flats. The fifth staff is a bass clef with two flats. The music is in a 3/4 time signature. The word "soft" is written above the first staff. The word "Harp Praise the Lord with Harp sing prai" is written below the fourth staff. The system ends with a double bar line.





*Loud*

ses unto him with *Lute and Instrument of ten strings*

7 6 6 43 5

The first system of the musical score for Psalm 33. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two flats (B-flat and E-flat). The music is marked 'Loud'. The fifth staff has a handwritten annotation 'ses unto him with Lute and Instrument of ten strings' and some numbers (7, 6, 6, 43, 5) written below it.

The second system of the musical score. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two flats. The music continues from the first system.

*soft*

*Sing prai-*

9 43 7 65 43 5 43

The third system of the musical score. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two flats. The music is marked 'soft'. The fifth staff has a handwritten annotation 'Sing prai-' and some numbers (9, 43, 7, 65, 43, 5, 43) written below it.



*Psalm 33<sup>d</sup>*

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The first system of musical notation consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is a vocal line with a treble clef and a key signature of two flats. The third staff is a vocal line with a treble clef and a key signature of two flats. The fourth staff is a vocal line with a treble clef and a key signature of two flats. The fifth staff is a lute line with a bass clef and a key signature of two flats. The lute line contains figured bass notation: 4 2, 6, 4 3, 6, b 3, 4 3 4.

*ses with the Lute & Instrument of ten*

The second system of musical notation consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is a vocal line with a treble clef and a key signature of two flats. The third staff is a vocal line with a treble clef and a key signature of two flats. The fourth staff is a vocal line with a treble clef and a key signature of two flats. The fifth staff is a lute line with a bass clef and a key signature of two flats. The lute line contains figured bass notation: 7, 6, 5, 7, #.

*strings sing praises with the Lute sing praises with the Lute sing prai*

The third system of musical notation consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is a vocal line with a treble clef and a key signature of two flats. The third staff is a vocal line with a treble clef and a key signature of two flats. The fourth staff is a vocal line with a treble clef and a key signature of two flats. The fifth staff is a lute line with a bass clef and a key signature of two flats. The lute line contains figured bass notation: 6, 6, 6, 4 3, 9 7, 6.



First system of musical notation (measures 1-8). The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a *Loud* dynamic marking. The second staff has a *Loud* dynamic marking. The third staff has a *Loud* dynamic marking. The fourth staff has a *Loud* dynamic marking. The text *ses with the Lute & Instrument of ten strings* is written below the fourth staff. The bottom of the system contains the following figured bass notation: 7 6 5 # 4 2 6 4 3 4 Loud 7 6 5 6.

Second system of musical notation (measures 9-16). The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a *Soft* dynamic marking. The second staff has a *Soft* dynamic marking. The third staff has a *Soft* dynamic marking. The fourth staff has a *Sing pra* dynamic marking. The text *Sing pra* is written below the fourth staff. The bottom of the system contains the following figured bass notation: 7 6 5 4 3 7 6 5 4 3 5 3 4 6 6 6 4 3.

Third system of musical notation (measures 17-24). The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a *Soft* dynamic marking. The second staff has a *Soft* dynamic marking. The third staff has a *Soft* dynamic marking. The fourth staff has a *Soft* dynamic marking. The text *ses with the Lyte and Instrument of ten* is written below the fourth staff. The bottom of the system contains the following figured bass notation: 7 6 5 4 3 6 4 3 # 4 # 4 2 6 7 6 4 3 4.



Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first three staves are for the vocal melody, marked "Loud". The fourth staff is for the piano accompaniment, marked "strings". The fifth staff is for the bass line, marked "strings". The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a cursive, handwritten style. The lyrics "The Rose Tree" are written below the first staff. The tempo marking "Loud" is written below the first staff. The instrument marking "strings" is written below the fourth staff. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in dark ink on aged paper.

Handwritten musical score for a piece titled "Sing unto the Lord a new Song". The score is written on ten staves, with the first two staves marked "Vio." (Violin). The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Solo Lively". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "soft" and "loud". The piece concludes with the instruction "Sing unto the Lord a new Song" written above the final staff.



*Soft*

*Soft*

*Sing unto the Lord a new Song sing sing sing unto the*

*Lord sing unto the Lord sing unto the Lord sing unto the*

*Lord a new Song sing unto the Lord sing sing unto the*

Handwritten musical score for Psalm 33, featuring multiple systems of staves with vocal and instrumental parts, lyrics, and performance markings. The score includes various musical notations such as notes, rests, and accidentals, along with performance instructions like "Soft". The lyrics are written in a cursive script below the staves.



Psalm 33<sup>d</sup>

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Lord a new Song sing unto y<sup>e</sup> Lord sing unto the

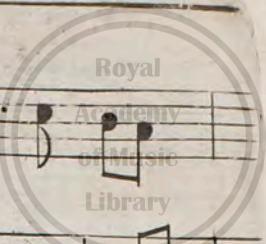
Lord sing unto the Lord sing unto the Lord si

ng unto the Lord a new Song

Sing praises lustily sing praises lustily unto him with a good

6 #3 b3 6 # 43#





*courage sing prai-ses lustily sing praises lustily un-*

6 #3 6 6 5 6 6 5 6 6 7 6

*to him with a good courage*

4 #3

### Chorus

*Sing praises lustily sing praises lustily unto him with a good*

*Sing praises lustily sing praises lustily unto him with a good*

*Sing prai-ses lustily sing praises lustily unto him with a good*

*Sing praises lustily sing praises lustily unto him with a good*

6 #3 b3 6 #3 6 5 4 #3



Psalm 33<sup>d</sup>

163

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*courage sing praises lustily sing praises lustily unto him with a good*  
*courage sing praises lustily sing praises lustily unto him with a good*  
*courage sing praises lustily sing praises lustily unto him with a good*  
*courage sing praises lustily sing praises lustily unto him with a good*

#3 6 6 5 6 5 4 3

*courage sing praises lustily sing praises lustily*  
*courage sing praises lustily sing praises lustily sing prai-ses lustily*  
*courage sing praises lustily sing praises lustily sing prai-ses lustily*  
*courage sing praises lustily sing praises lustily*

6 5 #3 6 4 7 6 5



*Sing praises lustily unto him with a good courage*

*Sing praises lustily unto him with a good courage*

*unto him with a good courage*

*Sing praises lustily unto him with a good courage*

*Violins*

*Soft*

*Soft*

*For the word of  $\text{y}^e$  Lord is true*

*and all*

7 6 5  $\frac{4}{2}$  6  $\frac{4}{2}$  6  $\frac{4}{2}$   $\flat 5$  4 3 4 3



# *Psalm 33<sup>d</sup>*

165

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For the word of *the* Lord is true & a = =

*all* his works are faithfull

75 75 75 43 43

*all* his works are faithfull

and a = = *all* his works are faithfull For the word of the Lord is true

43 43

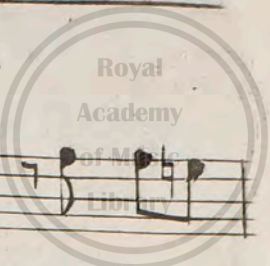
and a = = *all* his works are faithfull a = = *all* his works are

and a = *all* his works are faithfull a = = *all* his works a =

7



*Psalm 33<sup>d</sup>*



*works his works are faithfull and a - ll his works are faithfull For the*  
*ll his works are faithfull For the word of y<sup>e</sup> Lord is true For the*

6 #3 4#3 4#3 5 6

*word of the Lord is true and a - ll his works are faithfull a -*  
*word of y<sup>e</sup> Lord is true and a - ll his works are faithfull a - ll his works are*

6 4 3 # b 3 4 3

*ll his works are*  
*faithfull a - ll his works his works are*

4/2 6 6/4 6



*Psalms 33<sup>d</sup>*

167

faithfull all all his works a

faithfull a ll his works are faithfull a

7 6 5 4 3 2 1

ll his works all all his works are faithfull all

ll his works all all his works are faithfull

4 3 2 1 5 4 3 2 1

*Loud*

all his works are faithfull

all his works are faithfull

4 3 2 1 5 4 3 2 1



Musical score for Psalm 33, measures 1-5. The score is written for five staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is also in treble clef with a key signature of one flat. The third staff is in bass clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat and contains figured bass notation: 7 6 4/2, 6 4/2, 6 4/2, b5, 4 3.

## Chorus

Musical score for the Chorus of Psalm 33, measures 6-10. The score is written for five staves. The first staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat. The third staff is in bass clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat and contains the text "Loud Organ" and "He loveth righteousness and judgment". The lyrics "He loveth righteousness and judgment" are written below the fourth and fifth staves.



*Psalms 33<sup>d</sup>*

The first system of the musical score for Psalm 33, measures 1 through 10. It consists of seven staves. The top two staves are vocal parts in treble clef with a key signature of two flats (B-flat and E-flat). The bottom five staves are instrumental parts, including a lute or guitar part in treble clef and a bass line in bass clef. The music is marked 'Soft' at the beginning and end of the system. Measure numbers 1 through 10 are indicated above the staves.

The second system of the musical score for Psalm 33, measures 11 through 20. It consists of seven staves. The top two staves are vocal parts in treble clef with a key signature of two flats. The bottom five staves are instrumental parts. The music is marked 'Loud' at the beginning of the system. The lyrics 'He loveth righteousness & judgment' are written below the instrumental staves. Measure numbers 11 through 20 are indicated above the staves.



Handwritten musical score for Psalm 33, page 170. The score is written on ten staves, with the first three staves grouped by a brace on the left. The music is in G major (one sharp) and 4/4 time. The first system contains the first six staves. The second system contains the remaining four staves. The score includes various musical notations such as treble and bass clefs, key signatures, and time signatures. Dynamics like 'soft' and 'Loud' are written above the notes. The lyrics 'He loveth' are written below the final staff. The page number '170' is in the top left corner, and 'Psalm 33<sup>d</sup>' is in the top center. A circular stamp in the top right corner reads 'Royal Academy of Music'.



*Psalm 33<sup>d</sup>*

171

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righteousness & judgment

righteousness & judgment The earth is full of the goodness of the

righteousness & judgment The earth is

righteousness & judgment

5 4 3#

The earth is full of the goodness of the Lord the earth is full of the

of the goodness of the Lord

full of the goodness of the Lord the earth is full of the goodness

7 The earth is full of the goodness

6 6 6



goodness of the Lord of the goodness of the Lord  
the earth is full of the goodness the goodness of the  
of the Lord the earth is  
of the Lord of the Lord

4 3 #4 2 6 7 6 7 6 8 4 5 4 3

the earth is full of the goodness of the Lord of the goodness of  
Lord the earth is full of the goodness of the Lord  
full of the goodness of the Lord the earth is full of the  
the earth is full of the goodness

6 6 6



the Lord the earth is full the earth is full the earth is full of the  
the earth is full of the goodness of the goodness of the  
goodness of the Lord of the goodness of the goodness of the  
of the Lord of the goodness of the goodness of the

7 7 7 7

goodness of the Lord the earth is full of the  
goodness of the Lord the earth is full of *ij* goodness of the  
Lord the earth is full of the goodness of the Lord is full of the  
goodness of *ij* Lord *ij* earth is full of the goodness of the Lord of the

7 7 4 5 6 6 6 5 6 5



goodness of the Lord if earth is full of the goodness of the Lord the earth is  
 Lord of the Lord the earth is full of the goodness of the Lord  
 goodness of the Lord the earth is full of if goodness of the  
 goodness of the Lord the earth is full

7 4 3 4 4 3 0

full the earth is full of the goodness of the Lord the earth is  
 of the goodness of the goodness of the Lord of the  
 Lord of the goodness of the goodness of the Lord  
 of the goodness of the goodness of the Lord if earth is full of the

4 3 7 4 3 4 3 2



Psalm 33<sup>d</sup>

175

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full of the goodness of the Lord

Lord the earth is full of the

the earth is full of y goodness of the Lord of the goodness

goodness of the Lord the earth is full the earth is full of the good =

6 7 6 5 8 7 7 9 6 6 6 6

the earth is full the earth is full the earth is

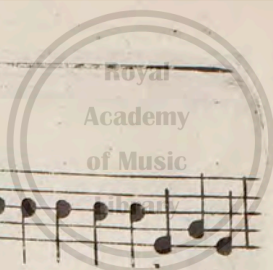
goodness of the Lord of the goodness of the goodness

of the Lord of the Lord of the goodness of the goodness

= ness of the Lord of the goodness of the goodness

4 3 6 6 7 7 7





full of the goodness of the Lord *earth is full the earth is full the earth is*  
of the goodness of the Lord of the goodness of the goodness  
of the goodness of the Lord of the goodness of the goodness  
of the goodness of the Lord of the goodness of the goodness

7 7 7 6 5 4 3 7 7

full of the goodness of the Lord Amen  
of the goodness of the Lord Amen  
of the goodness of the Lord Amen  
of the goodness of the Lord Amen

7 7 7 4 3



# The Burial Service

*Antiphona*

*I am the resurrection & the life saith y<sup>e</sup> Lord He*  
*I am the resurrection & the life saith y<sup>e</sup> Lord He*  
*I am the resurrection & the life saith y<sup>e</sup> L<sup>d</sup> He*  
*I am the resurrection & the life saith y<sup>e</sup> L<sup>d</sup> He*

*that believeth in me tho' he were dead yet shall he live & who so*  
*y<sup>t</sup> believeth in me tho' he were dead yet shall he live & who so*  
*y<sup>t</sup> believeth in me tho' he were dead yet shall he live & who so*  
*y<sup>t</sup> believeth in me tho' he were dead yet shall he live & who so*

*ever liveth & believeth in me shall never die shall never shall*  
*ever liveth & believeth in me shall never die shall never shall*  
*ever liveth & believeth in me shall never die shall never shall*  
*ever liveth & believeth in me shall never die shall never shall*

*never die I know that my redeemer liveth & that he shall*  
*never die I know y<sup>t</sup> my redeemer liveth & y<sup>t</sup> he shall*  
*never die I know y<sup>t</sup> my redeemer liveth & y<sup>t</sup> he shall*  
*never die I know that my redeemer liveth & that he shall*



Stand at y<sup>e</sup> latter day upon y<sup>e</sup> Earth & tho after my skin worms de

Stand at y<sup>e</sup> latter day upon y<sup>e</sup> Earth & tho after my skin worms de

Stand at y<sup>e</sup> latter day upon y<sup>e</sup> Earth & tho after my skin worms de

Stand at y<sup>e</sup> latter day upon y<sup>e</sup> Earth & tho after my skin worms de

stroy this body yet in my flesh shall I see God whom I shall

stroy this body yet in my flesh shall I see God whom I shall

stroy this body yet in my flesh shall I see God whom I shall

stroy this body yet in my flesh shall I see God whom I shall

see for my self & mine eyes shall behold & not a - - nother

see for my self & mine eyes shall behold & not a - - nother

see for my self & mine eyes shall behold & not a - - nother

see for my self & mine eyes shall behold & not a - - nother

We brought nothing into this world & it is certain we can carry

We brought nothing into this world & it is certain we can carry

We brought nothing into this world & it is certain we can carry

We brought nothing into this world & it is certain we can carry



nothing out the Lord gave and the Lord hath taken away blessed  
nothing out if L<sup>d</sup> gave & if L<sup>d</sup> hath ta - ken away blessed  
nothing out if L<sup>d</sup> gave & if L<sup>d</sup> hath taken away blessed  
nothing out if L<sup>d</sup> gave & if L<sup>d</sup> hath taken away blessed

be the name of the L<sup>d</sup> blessed be the name of the Lord  
be if name of the L<sup>d</sup> blessed be if name of if Lord  
be if name of if L<sup>d</sup> blessed be if name of if Lord  
be if name of if L<sup>d</sup> blessed be if name of if Lord  
To be sung at the Grave

Man if is born of a woman hath but a short time to  
Man if is born of a woman hath but a short time to  
Man if is born of a woman hath but a short time to  
Man if is born of a woman hath but a short time to

live & is full of misery is full of misery he cometh up  
live & is full of misery is full of misery he cometh up  
live & is full of misery is full of misery he cometh up  
live & is full of misery is full of misery he cometh up



and is cut down like a flower he cometh up & is cut down  
& is cut down like a flower he cometh up & is cut down  
& is cut down like a finger he cometh up & is cut down  
& is cut down like a flower he cometh up & is cut down

like a flower he fleeth as it were a shadow & never con  
like a flower he fleeth as it were a shadow & never con  
like a flower he fleeth as it were a shadow & never con  
like a flower he fleeth as it were a shadow & never con

tinueth never continueth in one stay  
tinueth never continueth in one stay  
tinueth never continueth in one stay  
tinueth never continueth in one stay

In the midst of life we are in death of whom may we seek for  
In y<sup>e</sup> midst of life we are in death of whom may we seek for  
In y<sup>e</sup> midst of life we are in death of whom may we seek for  
In y<sup>e</sup> midst of life we are in death of whom may we seek for



*succour but of thee of thee O Lord who for our sins art justly*  
*succour but of thee of thee O L<sup>d</sup> who for our sins art justly*  
*succour but of thee of thee O L<sup>d</sup> who for our sins art justly*  
*succour but of thee of thee O L<sup>d</sup> who for our sins art justly*

*displeased yet O Lord God most holy O L<sup>d</sup> most mighty*  
*displeased yet O L<sup>d</sup> God most holy O L<sup>d</sup> most mighty*  
*displeased yet O L<sup>d</sup> God most holy O L<sup>d</sup> most mighty*  
*displeased yet O L<sup>d</sup> God most holy O L<sup>d</sup> most mighty*

*O holy & most mercifull Saviour de-li*  
*O holy & most mercifull Saviour de-liver us not*  
*O holy & most mercifull Saviour de-li-ver us not de*  
*O holy & most mercifull saviour deliver us not de-li-*

*ver us not into y<sup>e</sup> bitter y<sup>e</sup> bitter pains of eter-nal death*  
*deliver us not into y<sup>e</sup> bitter pains of eter-nal death*  
*liver us not into y<sup>e</sup> bitter y<sup>e</sup> bitter pains of eter-nal death*  
*ver us not into y<sup>e</sup> bitter y<sup>e</sup> bitter pains of eternal death*



Note. the following Verse was Compos'd by M<sup>r</sup> H. Purcell

Thou knowest Lord the secrets of our hearts shut not shut not thy  
 Thou knowest L<sup>d</sup> if secrets of our hearts shut not shut not thy  
 Thou knowest L<sup>d</sup> if secrets of our hearts shut not shut not thy  
 Thou knowest L<sup>d</sup> if secrets of our hearts shut not shut not thy

mercifull ears unto our prayrs but spare us Lord spare us  
 mercifull ears unto our prayrs but spare us L<sup>d</sup> spare us  
 mercifull ears unto our prayrs but spare us L<sup>d</sup> spare us  
 mercifull ears unto our prayrs but spare us L<sup>d</sup> spare us

Lord most holy O God O God most mighty O holy & most  
 L<sup>d</sup> most holy O God O God most mighty O holy & most  
 L<sup>d</sup> most holy O God O God most mighty O holy & most  
 L<sup>d</sup> most holy O God O God most mighty O holy & most

mercifull Saviour thou most worthy Judge eternal suffer us not  
 mercifull Saviour thou most worthy Judge eternal suffer us not  
 mercifull Saviour thou most worthy Judge eternal suffer us not  
 mercifull Saviour thou most worthy Judge eternal suffer us not



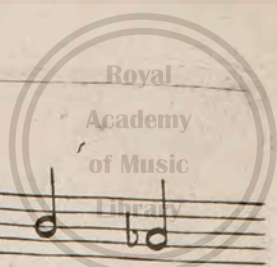
*suffer us not at our last hour for any pains of death for*  
*suffer us not at our last hour for any pains of death for*  
*suffer us not at our last hour* *for a - my*  
*suffer us not at our last hour* *for a - my*

*any pains of death to fall to fall from thee Amen*  
*any pains of death to fall to fall from thee Amen*  
*pains of death of death to fall to fall from thee Amen*  
*pains of death to fall to fall from thee Amen*

*I heard a voice from Heav'n from Heav'n saying unto me*  
*I heard a voice from Heav'n from Heav'n saying unto me*  
*I heard a voice from Heav'n from Heav'n saying unto me*  
*I heard a voice from Heav'n from Heav'n saying unto me*

*write from henceforth blessed blessed are the dead which*  
*write from henceforth blessed blessed are if dead n<sup>ch</sup>*  
*write from henceforth blessed blessed are if dead n<sup>ch</sup>*  
*write from henceforth blessed blessed are if dead n<sup>ch</sup>*





die in the Lord ev'n so saith the spirit for they rest from  
 die in the L<sup>d</sup> ev'n so saith y<sup>e</sup> spirit for they rest from  
 die in the L<sup>d</sup> ev'n so saith y<sup>e</sup> spirit for they rest from  
 die in the L<sup>d</sup> ev'n so saith y<sup>e</sup> spirit for they rest from

their labour ev'n so saith y<sup>e</sup> spirit for they rest from their  
 their labour ev'n so saith y<sup>e</sup> spirit for they rest from their  
 their labour ev'n so saith y<sup>e</sup> spirit for they rest from their  
 their labour ev'n so saith y<sup>e</sup> spirit for they rest from their

labour a - - - men Amen a - - -  
 labour a - - - men a - - - men a - - -  
 labour a - - - men a - - - men  
 la - - - bour a - - - men a - - -

- men a - - - men  
 - men a - - - men a - - - men  
 a - - - men a - - - men  
 - men a - - - men

{The end of the  
 first Volume





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